GUIDE TO PRODUCING A FASHION SHOW

4TH EDITION

Judith C. Everett • Kristen K. Swanson • José Blanco F.

FAIRCHILD BOOKS

Guide to Producing a Fashion Show

FOURTH EDITION

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FAIRCHILD BOOKS
NEW YORK • LONDON • OXFORD • NEW DELHI • SYDNEY

FAIRCHILD BOOKS
Bloomsbury Publishing Inc
1385 Broadway, New York, NY 10018, USA
50 Bedford Square, London, WC1B 3DP, UK

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First edition published 1993
Second edition published 2003
Third edition published 2013

This edition first published in the United States of America 2019

Cover design: Sam Clark/By The Sky Design

Cover image: Chanel Fall-Winter 2017-2018 ready-to-wear collection at the Grand Palais
in Paris on March 7, 2017. © AFP PHOTO/Patrick KOVARIK/Getty Images

Library of Congress Cataloging-in-Publication Data

Names: Everett, Judith C., author. | Swanson, Kristen K., author. | Blanco F., José, author.
Title: Guide to producing a fashion show / Judith C. Everett, Northern Arizona University,
Kristen K. Swanson, Northern Arizona University, José Blanco F., Dominican University, US.
Description: Fourth edition. | New York : Fairchild Books an imprint of Bloomsbury Publishing
Inc, [2018] | Includes index.
Identifiers: LCCN 2018009232 | ISBN 9781501335105 (pbk.) | ISBN 9781501335129 (ePDF)
Subjects: LCSH: Fashion shows.
Classification: LCC TT502 .E83 2018 | DDC 746.9/2—dc23 LC record available at
https://lccn.loc.gov/2018009232

ISBN: PB: 978-1-5013-3510-5
ePDF: 978-1-5013-3512-9

Typeset by Lachina

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Preface

One can argue that fashion shows are the face of fashion. Sure, glossy magazine photo spreads and beautifully executed store windows can bring clothing and accessories to life, but in a fashion show everything is moving—all at once. Buyers, journalists, and celebrities excitedly occupy the seats—or tables or just stand up as they have been doing in many recent fashion shows—and then, the lights go down—or not, as design houses explore more often outdoor venues and non-traditional spaces for their shows—and then, there is music—or not, as some designers have decided to forego music altogether—and then, the models start walking the runway—or not, as many fashion shows may present models dancing on the runway or even models with disabilities in wheelchairs. In other words, fashion shows are about change and innovation; challenging people's expectations about what fashion is and what a fashion show can be. Several times a year, hundreds of fashion industry insiders gather in New York, London, Milan, and Paris—but also in Copenhagen, Mexico City, and Lisbon—to watch the ready-to-wear, couture, or men's fashion shows. Thousands of fans and customers follow the events on social media platforms or watch live stream videos online. Fashion shows are not only an essential component of the industry, but they are also entertaining and fun for show producers, participants, and the audience. The purpose of the fourth edition of *Guide to Producing a Fashion Show* is to lead individuals through the process of planning and presenting a fashion show. The book outlines the steps necessary for organizing a successful event while also providing numerous examples of industry fashion shows.

I am honored to have the opportunity of working on the fourth edition of this book and continue the excellent work from original authors, Judith C. Everett and Kristen K. Swanson, who wrote the first edition in 1993 and two subsequent editions. I am thrilled to work with a book that I have used for many years teaching fashion show production courses. I always enjoyed the hands-on approach and how the book takes readers step-by-step through the process of producing a fashion show.

New to this Edition

This fourth edition is up-to-date with behind-the-scenes examples, best practices, and innovative approaches in fashion show production, as well as new images from couture, ready-to-wear, and student-produced fashion shows. As before, all aspects of fashion show production are covered, including: reasons to produce a show, types of fashion shows, model selection, staging and music, budgeting, show preparation, execution, and evaluation. The "Notes from the Runway" section includes interviews and writings from professionals and students with experience in the world of fashion show production. STUDIO Activities at the end of each chapter will help students explore industry shows online and develop original concepts and materials related to fashion show production. At the STUDIO, students can also download sample forms and templates, watch videos and images related to material covered in the chapters, and access other tools such as self-quizzes and flashcards. The Capstone Project is a step-by-step guide at the end of each chapter designed to help students in producing their own successful fashion show.

Organization of the Text

The popularity of fashion shows has only increased in the twenty-first century as fashion weeks around the world bring together fashion designers, supermodels, celebrities, journalists, buyers, and the general public. Fashion shows per se are only about one hundred years old, but their history is rich and complex. This edition begins with a discussion of the history of fashion shows—which, perhaps, can be found over two centuries ago as displays of fashion on dolls. The first chapter also traces the history of the fashion show through a review of designers such as Paquin, Patou, Dior, Quant, Galliano, and McQueen, who had a tremendous impact on the evolution of fashion shows. We also discuss special events, such as the famous 1973 "Battle of Versailles" that put French and American fashion face to face and the impact of global fashion associations in the advancement of fashion shows. The chapter concludes with a discussion of fashion shows at retail stores and the historic contributions of fashion models.

The second chapter introduces various types of fashion shows within the framework of the primary purpose of producing a show: to sell merchandise. The chapter, thus, emphasizes the role of fashion shows as a promotion tool for the industry. European fashion shows have set the pace for innovation and theatrical presentations. The unique styles of the French, Italian, British, and American retailers and designers of haute couture and ready-to-wear are presented with numerous examples of fashion shows ranging from elaborate productions to informal presentations such as a designer's trunk

show at a department store. The second chapter also elaborates on the different types of fashion shows presented by the industry to promote different merchandise from couture and resort collections to trade shows for buyers and consumer shows at retailers.

Chapter 3 outlines the steps in producing the fashion show, beginning with the first stages of planning—establishing the target audience, type of show, venue, theme, and budget. This section provides detailed descriptions of duties for the different members of a fashion show production team such as stylists, stage managers, and fashion show directors. Additionally, we offer details on working with different types of venues, estimating budgets, and selecting themes for a fashion show. New to this edition is a discussion of services offered by fashion show production companies.

Branding and promotion of fashion shows is discussed in Chapter 4 including preparation of media materials and advertising for newspapers, magazines, television, and radio, as well as for online and social media outlets. We have provided examples in the textbook and the STUDIO of news releases and photographs, as well as step-by-step instructions on how to write a news release. This fourth edition emphasizes promotion on the online environment and via social media.

The merchandise selection process involves pulling, fitting, and preparing merchandise. The chapter on selecting and organizing runway looks highlights the importance of these tasks for schools or charitable organizations borrowing garments and accessories from retailers. Grouping merchandise in a creative and interesting lineup that fits the theme is crucial for the success of these types of shows. At the industry level, however, the specific line created by a designer or design team usually determines the selection of looks for the runway.

The products designed or the merchandise selected for a fashion show will ultimately be displayed by the models on the catwalk. Chapter 6 delves into the world of models and modeling, including practical aspects such as model categories, selecting and training models, choreographing the show, and determining hair and makeup looks for models. The chapter also discusses advantages and differences between using professional and amateur models in a fashion show and the responsibilities of all the models during the fittings, rehearsal, and show. This new edition continues the discussion of negative aspects of the modeling industry and the organizations and initiatives to provide a safe and secure working environment for models. A new section discusses issues related to diversity in the modeling industry and highlights efforts to create more diverse fashion runways.

In Chapter 7 we discuss staging, which consists of the theatrical stage and runway design that can enhance the image or theme established in the early stages of planning. Distinct patterns for runways, seating arrangements, and the appropriate use of lighting and props are also featured in this chapter. Music has taken even a more center stage role in fashion show production as collaborations between musicians and designers increase. Show planners and the audience know that music can enhance or detract from the ambiance of a show more than almost any other theatrical element. The use of music is one of the major focuses of this chapter; however, a discussion on the potential use of commentary is also included.

The last chapter in the fourth edition of *Guide to Producing a Fashion Show* outlines the rehearsal process, the actual show, and the striking of the stage and other elements—including the products displayed on the runway—after the show is over. All of the advance preparation pays off on the day of the show. Rehearsal is complete and participants are excited to see everything pulled together, finally having the opportunity to introduce the show to the audience. The thrill of all activities coming together results in a truly rewarding experience for the fashion show organizers, models, designers, technical staff, and audience. An important final step in fashion show production is the evaluation process. This much-overlooked step in fashion show production is really the first step in the production of the next show. Each time a fashion show is presented, the participants learn how to make the next show even better by reflecting on their own experience and that of the audience.

Producing a fashion show is a hands-on learning experience and this book is designed as guide to that experience. The techniques discussed throughout the book should provide a foundation for fashion show planners whether they are professionals, instructors, fashion design or fashion merchandising students, aspiring models, or charity and community leaders. I enjoyed updating this edition and hope that you will find the new information entertaining and helpful as you produce a fashion show.

2018

José Blanco F.

Acknowledgments

The authors wish to thank colleagues and friends who helped to make working on this project a pleasurable and rewarding experience. We appreciate all of the support from those individuals who were eager to answer questions, give counsel, review chapters, and provide entrance backstage to many of their fashion shows mentioned in the fourth edition as well as previous editions. The authors also wish to express deep appreciation to our students whose enthusiasm for fashion show production has always pushed us to do our best in creating a text that would guide them through this exciting and fun process.

We would also like to thank the staff at Fairchild Books, including acquiring editor Amanda Breccia, development editor Amy Butler, art development editor Edie Weinberg, and production editor Claire Cooper.

Our special appreciation goes to Eddie Abarca Miranda, Sarah Bennett, Randy Bryan Bigham, Richard H. Driehaus, Charles Freeman, Conrad Hamather, Sheree Hartwell, Natalie Nudell, Sarah Tinoco, and Tiffany Webber for contributing to the "Notes from the Runway" features.

Special appreciation also goes to Nicole Gardner for redesigning the forms and line illustrations for this fourth edition, to Raúl J. Vázquez-López for his patience and daily assistance during the process of reviewing this edition, to Benjamin Rivera Rios for providing several images for the current edition, and to anyone else who extended courtesy use of photographs for this and previous editions.

Additional thanks need to go to the reviewer questionnaire respondents selected by the publisher: Sarah Bennett, Iowa State University; Carmen Carter, El Centro College; Lori Faulkner, Ferris State University; Diane Ellis, Meredith College; Kristen McKitish, Centenary University; and Rogene Nelsen, Fontbonne University.

How to Use the *Guide to Producing a Fashion Show* STUDIO™

Guide to Producing a Fashion Show, Fourth Edition, includes a **STUDIO** accessible via www.fairchildbooks.com, which provides easy access to examples of documents, forms, and templates needed to plan and execute a fashion show.

Forms to coincide with all stages of planning are represented on the **STUDIO** website, including a budget form, supply checklist, and a post-fashion show evaluation sheet, among others. The **STUDIO** also includes helpful templates for keeping track of merchandise and models, as well as sample forms for promoting the fashion show, such as the news release format and an activity planning calendar.

STUDIO™ Look for the **STUDIO** icon and note "Please refer to the **STUDIO** for tools that may assist you with this section of the fashion show planning process" placed at the end of each chapter. **STUDIO** content also includes a number of links to websites that will help you complete the STUDIO Activities listed at the end of each chapter.

Guide to Producing a Fashion Show **STUDIO** also features online self-quizzes with scored results and personalized study tips plus flashcards with terms and definitions to help students master concepts and improve grades. **STUDIO** access cards are offered free with purchase of package ISBN 9781501335259. In and also sold separately through www.fairchildbooks.com. Redeeming the access card will give students full access to the content on the **STUDIO**.

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Guide to Producing a Fashion Show

1

Fashion Dolls, Supermodels, and Celebrities

FASHION SHOW HISTORY

After reading this chapter, you should be able to discuss:

- The definition of *fashion show*
- Innovations from influential fashion designers in fashion show history
- Involvement of various associations in fashion show history
- Contributions by retail stores to fashion show development
- The role of fashion models in fashion shows
- Celebrities' and influencers' participation at fashion shows

Figure 1.0
Hermés, Spring 1990. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

Famed fashion house Chanel "launched" a rocket inside the Grand Palais in Paris as part of its Fall 2017 ready-to-wear fashion show. Marc Jacobs closed New York Fashion Week for Fall 2017 by setting two rows of folding chairs at the Park Avenue Armory, presenting his collection without music, and forbidding the attendees from using their phones and taking photographs while **models**—in Jacobs' own version of some sort of upside down world—took photographs on their phones of the attendees leaving the venue (Figure 1.1). Hood by Air (HBA) chief designer Shayne Oliver staged his Spring 2017 fashion show at a gay sauna located in the Marais area of Paris. At the annual and highly anticipated 2016 Victoria's Secret fashion show, Jasmine Tookes wore a $3 million fantasy bra. Buzz Aldrin and Bill Nye "The Science Guy" walked the runway at the Nick Graham Fall 2017 show during New York Fashion Week: Men's. Fashion shows around the world continue drawing more and more attention from the media and the general public, not only as important merchandise showcases but also—or perhaps more so—as gigantic forms of entertainment. The excitement on the runway is matched by the eagerness to catch a glimpse of the celebrities in attendance. A$AP Rocky, Katy Perry, Madonna, Michelle Williams, Pharrell, and nearly the entire cast of *Game of Thrones* were among the numerous celebrities to attend fashion shows during the 2016–2017 season. Besides Aldrin and Nye, several celebrities also walked the runway in recent fashion shows, including a number of influencers at Dolce & Gabbana's Fall 2017 men's and women's shows. These included Instagram and YouTube sensation Cameron Dallas; Australian photographer Lee Oliveira; fashion blogger Aimee Song; and Jason Harvey, the son of American talk show host Steve Harvey, who walked along with his wife, Amanda, and their two young children.

Public interest in supermodels and celebrities, as well as other media coverage, contributes to the popularity of the fashion show in the twenty-first century. Additionally, local fashion weeks are becoming more prevalent around the world. The whirlwind of activities surrounding fashion week brings fashion to the consumer via presentations staged by design houses and attended by buyers, celebrities, and influencers. Fashion shows began as a simple method of presenting new clothes to clients. Today, fashion shows are elaborate productions, regularly featured on social media, including Facebook, Instagram, and Snapchat. Fashion consumers have instant gratification by watching runway shows as they take place during fashion week. Consumers in the rest of the world do not have to wait months until they see fashion magazines and newspaper articles written by the fashion press about the latest trends. This chapter introduces you to the historical development of the fashion show and acquaints you with some of the significant people who were involved in its evolution, from simple presentation on fashion dolls to electronic multimedia productions.

Fashion Show Defined

Every creative element of theatrical and modern entertainment media is used in a **fashion show**, which is an event where the latest fashion, fabric, and color trends in apparel and accessories are presented, using live models, to an audience. Certainly, an advantage of seeing merchandise in an exciting live presentation is that the audience can become involved. They are not seeing a "representation" of a garment in a photograph or in an advertising illustration, nor are they

Figure 1.1
Designer Marc Jacobs walks the runway for the Marc Jacobs Fall 2017 show at Park Avenue Armory on February 16, 2017, in New York City. (Photo by Dimitrios Kambouris/ Getty Images for Marc Jacobs)

viewing a garment on a hanger. A model on the runway is wearing all the elements of apparel and accessories. The audience members can react to the total look of an outfit and visualize how they might look wearing the newest and latest developments from the fashion world.

Fashion Show History

The fashion show has been used by dressmakers and designers since the eighteenth century and by ready-to-wear manufacturers since the start of the mass-production industry in the nineteenth century as a way to distribute fashion trend information and increase sales of their products. The early development and history of the fashion show is one of the least studied aspects of dress history. See the "Notes from the Runway" comment by Randy Bryan Bigham at the end of this chapter to learn more about the early history of fashion shows.

Fashion Dolls

One of the first methods used by dressmakers in the late 1300s to transmit fashion information to reach potential consumers—the women of the royal courts—was to send fashion dolls (Corinth, 1970). **Fashion dolls** are miniature, to scale figures wearing replicas of the latest clothing styles or materials such as that seen in Figure 1.2. The dolls were also known as *puppets, dummies, little ladies, fashion babies, Pandoras, poupées de la mode, poupées de la Rue de Saint-Honoré,* or *les grands courriers de la mode*. Shipping dolls wearing the latest fashion trends from one royal court to another was a common practice in the European monarchy, reaching its peak during the period from the 1640s to the 1790s (Corinth, 1970). As early as the fourteenth century, it was recognized that fashion was best shown on a body, even if it was on a lifeless mannequin.

According to Kay Corinth (1970), the earliest record of the fashion doll was in 1391 when the wife of Charles VI of France sent a full-size figure wearing the innovative French court fashions of the time to Queen Anne, wife of Richard II, King of England. Although this was more like the modern-day, full-size mannequin, it was called a fashion doll. Queen Anne was able to wear the garment immediately instead of having it reproduced from a miniature scale. Sending small dolls as fashion messengers became common practice in the seventeenth and eighteenth centuries.

The French queen, Marie Antoinette, made it known that her ambition was to be the most fashionable woman in the kingdom. She spent countless hours with dressmakers and milliners summoned from Paris to provide her with appropriately luxurious clothing. These female fashion merchants, *marchandes de modes*, showcased their designs on jointed wooden or plaster *poupées de mode*, outfitted in doll-sized versions of the latest Paris fashions (Weber, 2006). The dolls were perhaps the forerunners of contemporary retail store mannequins and runway models.

Figure 1.2
A small-scale fashion doll, 1938. Plate taken from *Plaisir de France* (December 1938). (Photo by The Print Collector/Print Collector/Getty Images)

The first "fashion parades" attended by the ladies of Louis XVI's court took place at the Galerie des Glaces (Hall of Mirrors) at the Palace of Versailles, according to Michaela Bellisario (2008). These events gave Marie Antoinette and the other ladies of the court the opportunity to display their finest dresses and were perhaps a forerunner to modern fashion shows and red carpet events.

With Marie Antoinette's growing enthusiasm for fashion, the Queen asked Rose Bertin, her personal *marchande de mode*, to also dress dolls in the latest French fashions. The Queen had the dolls sent to her sisters and her mother so they could see and copy the latest fashions worn in France. To attract additional customers to her Rue Saint Honoré shop in Paris, Bertin sent dolls to the major European capitals. As a result of her international fame, Bertin was given the nickname "minister of fashion" (Corinth, 1970).

Other eighteenth-century dressmakers also used fashion dolls to communicate fashion trends to distant customers.

According to Roselyn Gadia-Smitley (1987), an advertisement in the *New England Weekly Journal* of July 2, 1733, invited customers to view a mannequin brought from London at Mrs. Hannah Teatt's Boston dressmaker's shop. This indicates that fashion dolls were also sent to North America, serving as fashion ambassadors and as the dressmaker's models for dress patterns.

The first doll fashion show in America was sponsored by *Vogue* magazine in 1896 (Corinth, 1970). The event featured approximately 150 dolls that wore dresses reflecting the work of American dressmakers. Society leaders helped support the charity event, which opened with a private preview attended by more than one thousand people.

Juliette Peers (2004) argues that French dolls were part of what can be considered the nineteenth-century version of a Parisian fashion system. During the nineteenth century, the doll of choice was the Bébé Jumeau (Peers, 2004). These dolls were made by the French firm Jumeau. The French term *bébé* indicated the doll had a younger persona than the fashionable Parisienne of the era. While some of the bébés were dressed in infants' clothes, the majority of them represented girls between the ages of two and twelve years. Some bébés were dressed in adult styles. The dolls provided new channels of information about style in late nineteenth-century France.

The Thêàtre de la Mode was a fashion doll presentation that took place after the end of World War II. Paris designers in a liberated France wanted to let the world know that they were ready to resume fashion leadership. Designers, artists, and musicians collaborated to present Thêàtre de la Mode, allowing the world to see the French spring-summer collection of 1946, the first to be designed for export since the war. For this exhibition, 228 *petits mannequins*, or fashion dolls, were revived. Although the presentation did not use live models, it did present fashion on the human form in the style of a spectacular fashion show.

This project was coordinated through the Chambre Syndicale de la Haute Couture Parisienne. The mannequins were presented in twelve theatrical sets to provide the proper environment for morning, afternoon, and evening attire. Figure 1.3 shows an example of one of these theatrical sets, the "street scene." The 27.5-inch wire figurines were built from sketches developed by Eliane Bonabel. Plaster heads constructed by sculptor Joan Rebull were added to the figures so they could have real coiffures and hats. The art director for the project was Christian (Bebé) Bérard, a Parisian artist. Balenciaga, Hermés, Balmain, Lanvin, Molyneux, Schiaparelli, Worth, and Ricci were among the fashion designers who were involved.

The exhibition traveled to England, Spain, Denmark, Sweden, and Austria. The following year, the show was sent to New York and San Francisco with updated fashions. With limited resources, the show's sponsors could not afford to return the mannequins and clothing to Paris. The display was forgotten and it was assumed that the doll collection was lost until it

Figure 1.3
Miniature opera scene by Christian Berard of the Thêàtre de la Mode. (Horst P. Horst/Condé Nast via Getty Images)

was discovered at the Maryhill Museum of Art in Goldendale, Washington, in 1983 (Train & Braun-Munk, 2002). The garments and accessories were returned to Paris for restoration in 1987. An exhibit featuring 171 dolls opened at the Musée des Arts de la Mode in Paris in 1990. The exhibit moved to the Costume Institute of the Metropolitan Museum of Art in New York City later that year. The exhibit was later permanently relocated to the Maryhill Museum of Art in the state of Washington. Other landmark fashion dolls include Miss Revlon and Coty Girl, which were used in the 1950s to sell cosmetics and Mary Quant's Daisy released in 1973 (Peers, 2004).

Perhaps the best-known fashion doll of the twentieth century is Barbie. Mattel Toy Company introduced her in 1959. The doll is a fashion icon and continues to be sold with interchangeable fashions of the time, in addition to fantasy, pop culture, historical, and designer dresses. Barbie became a fashion model, wearing Bob Mackie, Ralph Lauren, Donna Karan, Diane von Furstenberg, Tory Burch (as seen in Figure 1.4a), and other designer pieces created especially for her. Bob Mackie's fantasy theatrical designs for Barbie are among the most popular collector items for Barbie. In 1985, designer Billyboy worked with Mattel in the creation of Le Nouveau Théâtre de la Mode, an exhibition and release of Barbie dolls dressed by contemporary fashion

Figure 1.4a
Barbie has been dressed by such top designers as Tory Burch. (Iannaccone/WWD/© Condé Nast)

Figure 1.4b
Barbie turns fifty in style at her own fashion show at New York Fashion Week in 2009. (Iannaccone/WWD/© Condé Nast)

Figure 1.5
Maggie Rizer as a living Russian doll at the Viktor & Rolf show in 1999. (Courtesy Fairchild Publications, Inc.)

designers and inspired by the original post–World War II exhibition, Théâtre de la Mode.

When Barbie turned fifty, the Council of Fashion Designers of America celebrated the popular fashion doll by giving Barbie her own runway show during fall fashion week in New York City ("Half-Century Barbie," 2009). Barbie's wardrobe, shown on live models, as seen in Figure 1.4b, was created by fifty top fashion designers, including Tory Burch, Michael Kors, Alexander Wang, and Naeem Khan. Each model wore Pantone Color System's Barbie Pink peep toe pumps, designed by Christian Louboutin.

Figure 1.5 shows the 1999 Viktor & Rolf fashion show Babushka where model Maggie Rizer was dressed as a Russian doll. She walked onto the stage wearing a simple tunic and stepped up onto a revolving platform at the center of the stage. The designers added nine layers of jewel-encrusted, Russian-inspired clothing one piece at a time. The garments engulfed Rizer and the show was a highlight of the fashion season.

Influential Designers

The modern runway fashion show has its roots in French couture. Charles Frederick Worth, the English-born fashion innovator, was the first couturier in France, which granted him the nickname "father of haute couture." He opened his Paris fashion house in 1858. Worth worked in London before leaving for Paris in 1845 (Corinth, 1970). One of his first jobs in France was with Gagelin and Opigez, a retailer that sold fabrics, trimmings, coats, and shawls. According to Mary Ellen Diehl (1976), it was the responsibility of the *demoiselle de magasin* (shopgirl) to show customers how the shawls looked on a living form. Marie Vernet, an original demoiselle de magasin who later became Madame Worth, was perhaps the first live fashion mannequin when she showed shawls and the latest Worth creations to clients.

The House of Worth called the women who wore garments for his clients **mannequins** (Corinth, 1970). Showing clothing on mannequins allowed clients to see how garments would look on a living and moving person. Up to this point, the term *mannequin* had referred to a stationary doll or dummy used as a display fixture. As Worth became more successful, he hired more young women to model at his *maison*, or fashion house. These mannequins continued to show his collections to his customers.

Before the end of the nineteenth century, several other designers opened maisons de haute couture in the manner of Charles Frederick Worth. These designers copied the promotion innovations of Worth and featured their designs on live models. Paul Poiret opened his couture house in 1903. He toured Europe, making appearances to show his fashions at chic resorts. Poiret was one of the first couturiers to parade his mannequins at the races (Diehl, 1976). Such appearances had a positive impact on his sales and image.

The House of Paquin was known for parading models at the racetrack, but Jeanne Paquin also staged events at the opera. Madame Paquin was the first designer to close her fashion shows with a *finale*. In one show, twenty mannequins were

dressed in white evening gowns as a tableau (Diehl, 1976). This created a positive and lasting impression at the end of the show. The **finale**—an exciting conclusion—has become universal and important to contemporary fashion shows.

It was common practice for couture houses to show their latest collections on a predetermined opening day. These dates were established by the Chambre Syndicale de la Haute Couture (discussed in Chapter 2), so that opening times for the important designers would not conflict. After the premiere, the fashion show would be repeated twice each day for a month, with additional smaller shows mounted for private clients. The dress rehearsal, which took place the evening before the premiere, was held with the sales personnel and workers as the audience, giving the employees of the house their only chance to see the presentation of their labors.

Jean Patou, known for his contributions to sportswear and as a rival of Chanel, was associated with two important contributions to the fashion show—the press show and the use of American models in Paris (Etherington-Smith, 1983). Since 1910, journalists have been invited to fashion shows so that they can report on the latest fashion collections. In 1921, Patou scheduled a special preview showing, the *répétition générale*, a full dress rehearsal for the influential representatives of the press, notable buyers, and exceptional clients on the evening before his regular opening. With the assistance of Elsa Maxwell, a popular party planner of the era and perhaps the world's first press agent, Patou converted the ordinary dress rehearsal into an extraordinary way to introduce the fashion season. The salon was festively decorated with flowers and spotlights. Guests were seated at tables with name cards and were treated to champagne, deluxe cigarettes and cigars, and sample bottles of Patou perfumes. The couturier Patou, his **premier/premiere** (head of the workroom), and his **directrice/directeur** (head of the salon), approved each model before she was allowed to show the garment to the audience. Because some fashion styles were rejected at this program, the audience observed the designer as he made his final eliminations from his collection. Patou's events led the way for the biannual press shows held by the Paris couture throughout the twentieth century and into the twenty-first century.

An American client complained that she had a hard time visualizing herself in the Patou clothing as it was shown on the French mannequins, whose figures were more mature and round compared to Americans with modern flapper-style figures. Patou traveled to America in 1924 with the intention of hiring three American models (Evans, 2008). He was overwhelmed by the response to his advertisement in *The New York Times*, which attracted five hundred young, hopeful models to the *Vogue* offices in New York City. With the assistance of a jury consisting of Edna Woolman Chase, then editor of *Vogue* magazine; Elsie de Wolfe, decorator and international socialite; Edward Steichen, photographer; and Condé Nast, publisher of *Vogue*, Patou selected six American models—Josephine Armstrong, Dorothy Raynor, Caroline Putnam, Edwina Pru, Rosalind Stair, and Lillian Farley—to return with him to Paris. The young women, "smart, slender, with well-shaped feet and ankles and refined of manner" (Etherington-Smith, 1983: 81), gave some prestige to the profession of modeling. They were paid $40 per week and given the opportunity to purchase ensembles from Patou for as little as $25. The use of American models offered a new ideal of international physical beauty by introducing the thinner, more athletic shapes that these American women possessed.

If Paquin's contribution to fashion show history was the finale, it was Patou who influenced the dramatic opening. Typically, Patou's first show of the season was presented once in the evening in a party atmosphere for his private clients. For his Spring 1925 opening, Patou had his French and American models make their first entrance in a single file parade wearing identical check wrappers (Evans, 2008). The dramatic fashion show opening was created. Caroline Evans (2008) explains that designers understood their customers' interest in seeing garments in motion. Evans draws a parallel between the popularity of fashion shows at the turn of the twentieth century and the emergence of cinema and believes that both the "mannequin parade" and early movies became successful in part because they were perceived as examples of modernity and modernism.

Fashion shows remained defined mostly as fashion parades through the 1930s and 1940s. Gabrielle "Coco" Chanel, Alix "Madame" Grès, Nina Ricci, Elsa Schiaparelli, and Madeleine Vionnet were among the popular French couture designers during this era. The quality, as well as the technology, of the fashion show productions improved during this time. Many of these shows had elaborate stage sets, lighting, music, and fabulous mannequins or models.

Christian Dior was acknowledged by Harriet Quick (1997) for changing the format of the fashion parade with his legendary collection in 1947. Dior asked his models to project the image and lifestyle of the women who wore his clothes, not simply show the cut and cloth. According to then *Vogue* fashion editor Bettina Ballard in her memoirs, "We were given a polished theatrical performance such as we had never seen in a couture house before. We were witness to a revolution in fashion and to a revolution in showing fashion as well" (Ballard, 1960: 237). Dior's models entered the salon with an electrical tension, stepping fast, walking provocatively with exaggerated movements, whirling their garments and knocking over ashtrays in a room packed with clients and fashion press. It was a landmark change in fashion show presentation. Dior ruled French fashion between 1947 and 1958, selling more than one and a half times the clothes of all of the other Paris couturiers of the time combined (Quick, 1997). Figure 1.6 shows a fitting for a Dior show.

The creativity and energy of the swinging 1960s led to major changes in fashion and the way it was presented. British designer Mary Quant was at the forefront of these changes. Quant felt that photographic models rather than runway

Figure 1.6
Christian Dior fashion show fitting. (Photo by Pat English/The LIFE Images Collection/Getty Images)

models knew how to move around in clothes, so she selected nine of them to dance down the stairs and runway at her second shop, Bazaar in Knightsbridge.

Mary Quant discussed her staging, use of innovative props, and dancing, which led to more active fashion shows, in her 1966 biography, *Quant by Quant*. Contemporary jazz music was taped for an uninterrupted pace. The show consisted of forty garments and was shown in fourteen minutes. Models wearing party dresses carried oversized champagne glasses. Absolutely no commentary was spoken. This period, indeed, marked the elimination of commentary from press and trade shows. Music, dance, and choreography set the mood for these fashion shows.

By the 1970s, ready-to-wear clothing was quickly becoming popular, overshadowing expensive made-to-measure couture. Japanese designer Kenzo introduced his Jungle Jap label with a fashion show spectacle (Quick, 1997). Kenzo extended the traditional catwalk into a stage performance, attracting an audience almost four times the size of a traditional salon show. Instead of presenting a neat parade, he asked his models to improvise. The models went wild—clowning, dancing the can-can, doing the rumba, somersaulting, waving sparklers, showering each other with confetti, and baring their breasts. A dress from Kenzo's 1976 collection is shown in Figure 1.7. After Kenzo, there were no rules on the runway.

In 1973, the Palace of Versailles became the center of the fashion world's attention at the *Grand Divertissement à Versailles*, which set five young American ready-to-wear designers against five "French Lions of the French Haute Couture" (Tiffany, 2011). The American designers were Halston, Oscar de la Renta, Bill Blass, Anne Klein, and Stephen Burrows, while the French team included Yves Saint Laurent, Marc Bohan (designer for the House of Christian Dior), Hubert de Givenchy, Emanuel Ungaro, and Pierre Cardin. Many attendees and journalists suggested that American fashion came of age at that moment, with their bare, modern stage, and their secret weapon, a vibrant group of thirty-six models, half of them African American and Asian. The Costume Institute at the Metropolitan Museum of Art held *The Models of Versailles 1973* a tribute luncheon, in 2011 (Metropolitan Museum of Art, 2011). The contributions of eight of the original multicultural models, including Billie Blair, Jennifer Bryce, Alva Chin, Pat Cleveland, Norma Jean Darden, Charlene Dash, Bethann Hardison, China Machado, and Amina Warsuma, along with

Figure 1.7
A dress from Kenzo's 1976 collection. (Reginald/WWD/© Condé Nast)

Figure 1.8
American models helped put American fashion designers on the international fashion map during the Grand Divertissement à Versailles organized by French socialite Marie-Hélène de Rothschild. (Photo by Jacques Dejean/Sygma via Getty Images)

designers Oscar de la Renta, Steven Burrows, and Donna Karan, who was Anne Klein's assistant in 1973, were recognized at a luncheon held at the museum. Figure 1.8 features some of the models who participated in the storied event, which has received attention in recent years with the release of the book *The Battle of Versailles: The Night American Fashion Stumbled into the Spotlight and Made History* (2016) by Robin Givhan, and the documentary *Versailles '73: American Runway Revolution* (2013) directed by Deborah Riley Draper.

The fashion show as carnival was the atmosphere created by British designer Vivienne Westwood in the 1980s. Westwood fused the rebellious styles of the street with tribal and historical costume, attracting a loyal following. Each year the models adopted a different guise, and with that guise the models adopted a different set of poses and gestures.

It was during the 1980s that John Galliano presented his first show. In 1984, Galliano's graduation collection from Central Saint Martins, entitled Les Incroyables, foretold of how different his approach would be (Quick, 1997). His models looked as if they had been resurrected from the French Revolution, as they drifted down the runway barefoot, eyes whitened with pale mascara, in tattered clothes sprinkled with dust and cobwebs.

The 1980s were a decade of excess, and everything, including fashion shows, got bigger. Fashion became a global force, with designers licensing their names to perfume, accessories, cosmetics, and even chocolate and wine. The consumer became aware of the biannual fashion events through television coverage, turning the collection presentations into major media events. There were 1,875 journalists and 150 photographers in attendance at the Paris shows in 1986, nearly four times greater than those who attended in 1976 (Quick, 1997). The European fashion shows were no longer the private reserve of the high fashion clients and fashion journalists. Now everyone knew about these exciting presentations.

French designers Thierry Mugler and Claude Montana produced fashion shows of monumental proportions (Figure 1.9). Dazzling light shows and epic soundtracks sparked their shows. Mugler's shows became so popular that he attracted four thousand paying guests to a grand spectacular in 1984 (Quick, 1997). Montana sent his battalions of models onto a runway in clouds created by dry ice. Fashion shows became increasingly fantastic and ostentatious, as designers were attempting to woo the cameras for publicity. International models on the runway seemed to guarantee camera appeal and media coverage.

A new aesthetic emerged in the 1990s fashion scene with minimalistic and urban clothes shown on the runway. At his 1996 runway show, American designer Marc Jacobs pinned up the following sign in the dressing room:

> *Boys and Girls*
> *Please walk at a natural pace—not slow, not fast*
> *Please no hands on hips*
> *No "turns"*
> *No modeling!*
> *Thank you—you are all beautiful and we love you.*
> (Quick, 1997: 174)

Minimalist designers such as Zoran were able to buck the traditional fashion system, gaining success during the end of the twentieth century without advertising, courting celebrities, or putting on fashion shows. His line consisted of a collection

Figure 1.9
House of Montana, Spring 1985. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

Figure 1.10
Helmut Lang, Spring 1990. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

Figure 1.11
Christian Dior, Fall 1998. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

of minimally cut garments without zippers or buttons in four or five solid colors (Horyn, 1999). Other designers of the 1990s that created minimalist clothing and fashion shows included Calvin Klein, Donna Karan, Jil Sander, and Helmut Lang. See Figure 1.10 for an image from Helmut Lang's Spring 1990 show.

In contrast to the minimalist trends of the 1990s, John Galliano led the trend to "over the top" French shows when he was appointed as the head designer of Dior. Galliano's first haute couture fashion show for Dior was held at the Grand Hotel in Paris in 1997. The ground floor replicated Christian Dior's late 1940s showroom on Avenue Montaigne with 791 gold chairs and four thousand roses. During his tenure as the couturier for Dior, Galliano created some of the most innovative fashion designs and fashion shows. For the Dior Fall/Winter 1998 haute couture fashion show "Diorient Express" Galliano explored a variety of historic influences ranging from Native American dress to Renaissance clothing. The show utilized a train and a platform at the Austerlitz train station in Paris and featured supermodels Linda Evangelista and Carmen Kass (Figure 1.11). Alexander McQueen's shows were the epitome of theatricality and spectacle in the 1990s and early 2000s. McQueen's Spring 1997 and Spring 2000 shows had models walking through water. The Spring 2000 collection "Eye" was shown in New York and incorporated controversial references to veiling and sexualized images of traditional Islamic motifs (Figure 1.12). Models were presented as pieces of a human chessboard for McQueen's Spring 2005 show, while Kate Moss appeared as a hologram at the finale of his Fall 2006 fashion show.

Fashion shows at the start of the twenty-first century became media spectacles again, departing from the minimalist approach taken by many designers in the 1990s. Dutch design team Viktor & Rolf (Viktor Horsting and Rolf Snoeren) created a racial controversy with their Fall 2001 fashion show,

Figure 1.12
Alexander McQueen, Spring 2000. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

Figure 1.13
Viktor & Rolf created quite a controversy when they painted their models' faces black for their Fall 2001 fashion show. (Giannoni/WWD/© Condé Nast)

which featured an all-black collection worn by white models with full black makeup (Figure 1.13). Attempting to delve into the nature of shadow and light, the team did not anticipate the mixed reaction to their show due to the connection to blackface and racially insensitive minstrel shows (Foley, 2001).

Fashion Associations

As the American ready-to-wear industry took shape in the early years of the twentieth century, American manufacturers used live models to present the latest collections at the major regional trade marts. The most important trade shows were held in Chicago and New York.

The Merchandise Buyers Exposition and Fashion Show at the New Grand Central Palace, held in 1912 in New York, staged two live fashion parades daily (Diehl, 1976). While a local orchestra played the popular songs of the day, live models walked across a stage carrying cards with the manufacturer's name indicated. No evidence of commentary was reported at this time.

In 1914, the Chicago Garment Manufacturers Association presented an elaborate fashion show to the five thousand people attending market. One hundred mannequins showed 250 garments in nine scenes. The rehearsal was filmed and distributed to local theaters across the United States. This show used a stage and a large platform to bring the clothing closer to the audience. This was also, perhaps, the first use of a fashion show "runway" (Corinth, 1970).

Edna Woolman Chase, then editor of *Vogue* magazine, combined several elements, including trade shows, society leaders, and a charitable benefit for a wartime cause, into the first major fashion show for the public. On November 4, 1914, the Fashion Fête was produced, featuring American designs at a time when Paris was threatened by World War I. The show was held as a benefit for widows and orphans of the allied countries. With the assistance and patronage of the society women of the day, *Vogue* presented fashions at a gala event held at the Ritz-Carlton hotel. Clothing from Henri Bendel, a leading fashion retailer of the time, was selected by a committee of seven society women as well as Mrs. Chase and Helen Koues, also from *Vogue*. The show was repeated for two days in the afternoons and evenings.

One group that helped to set high standards for professionalism in the production of fashion shows was the Fashion Group International (FGI), which was founded in 1928 by seventeen women fashion executives (Corinth, 1970). One of the purposes of the group then, as it is now, was to provide a central source of information on fashion trends. Fashion shows for members and guests were presented almost from the beginning of the organization. The first *Fashion Futures* event was held on September 11, 1935. It was described as the first unpropagandized, uncommercialized, and unsubsidized fashion show ever presented.

The Fashion Group International currently has thirty-three regional groups, as well as international chapters. The Fashion Group International of Dallas has sponsored an annual *Career Day Dallas* for more than forty years. It is the longest-running fashion career event of its kind in the United States, attracting more than 1,100 students and faculty. The full day of seminars, exhibits, and keynote speakers culminates with a runway fashion show featuring professional models wearing the designs of the winners of the fashion design scholarship competition, which includes several categories.

In the late 1930s and early 1940s, the world was in the middle of World War II. The American garment industry and its designers were virtually unknown on the international stage. Eleanor Lambert helped make the American fashion industry and its designers competitive in the international market. One of her innovative ideas was to promote the fashion designers at the first American Fashion Press Week, which took place in January 1943. For the first time in history, lifestyle and fashion

newspaper editors from around the United States were invited to an organized schedule of fashion shows, introducing the latest fashion designs. The fifty-three editors, whose expenses were paid by the New York Dress Institute, previewed the collections a full six months in advance of the season. The editors were provided press releases and photographs. Miss Lambert's organization was careful to send different photographs to the various newspapers, ensuring exclusivity. The Fashion Calendar was founded by Ruth Finley in 1945 as a scheduling tool for the fashion industry. Read "Notes from the Runway" at the end of this chapter to learn more about the history of this crucial tool.

The New York Fashion Press Week event initiated the biannual shows, known as New York Fashion Week. Fern Mallis was the executive director of the Council of Fashion Designers of America (CFDA) in the 1990s (discussed in Chapter 2) and played a role in centralizing the New York fashion shows in the tents at Bryant Park. She has been widely credited for making this week the huge news media spectacle it is today (Morris, 2012). Another fashion event initiated by Eleanor Lambert, along with Gerald Van der Kemp, the curator of Versailles, was the previously mentioned Grand Divertissement à Versailles. *Women's Wear Daily* declared the event was "The Battle of Versailles" on the cover of the November 28, 1973, edition of the paper.

Fashion Shows at Retail Stores

Retail stores also used the fashion show as a method of promoting the latest styles to their customers. English dressmaker Lucile, also known as Lady Duff Gordon, used mannequin parades for her clients at her shop in London starting in approximately 1897 (Breward and Evans, 2005). To make her mannequin parades memorable, Lucile used her knowledge of theatrical elements, such as building a stage in her shop and training her mannequins in posture and style. Lucile's shows became celebrated society events and the designer used them to promote the opening of her stores in New York (1910) and Paris (1911) (Evans 2013). Randy Bryan Bigham, Lucile's biographer, discusses the couturier's hand in the history of fashion shows as part of his comments on "Notes from the Runway" at the end of this chapter.

In his study on the rise of capitalism in the United States, William Leach (1993) reported that the first fashion shows produced in America were put on at Ehrich Brothers, a retail store in New York City, in 1903. Ehrich Brothers, influenced by the intimate Paris fashion parades, presented live models to upper-middle-class women in the store.

Wanamaker's stores in Philadelphia and New York held many innovative shows. In 1908, the *Fashion Fête de Paris* was held in the Philadelphia store's theater, decorated in gold and red, suggesting the court of Napoleon and Josephine (Leach, 1993). The fashion show's director, Mary Wall, placed giant picture frames trimmed in black velvet on each side of the theater. Inside the frames, live mannequins posed, wearing the latest Paris gowns. As the script was read to the audience, the models stepped out from the frames, escorted by a child dressed as one of Napoleon's pages. After a walk down the runway to organ music, the models posed. The show's finale was a full-scale re-creation of the coronation of Napoleon and Josephine.

By 1910, many big department stores were holding shows of their own to attract middle-class female customers. Gimbels presented its first *Promenade des Toilettes* in 1910. Thousands of women came into the Manhattan store to watch models parade up and down ramps, wearing the newest Paris fashions. Most department stores highlighted the mannequin parades with music, lighting effects, and sometimes used a specially constructed ramp or stage. Many retail stores opened in-store tea rooms or restaurants as a service to customers. With ladies stopping for tea or lunch, retailers started offering informal fashion shows for entertainment and to generate interest in the latest fashions. This type of informal fashion show is referred to as **tea-room modeling**. The store selected three to five models, perhaps store employees, who were fitted into outfits prior to the show. During the show, the models walked from table to table showing what they were wearing, careful to interact only with interested patrons. Tea-room modeling remained popular at both in-store eating establishments and independent restaurants during the twentieth century.

During most of the twentieth century, fashion shows were regularly held at retail stores in the United States, Paris, and London. Fashionable customers enjoyed the entertainment and education provided by these events. Figure 1.14 shows models from a Washington, D.C., clothing shop after they had presented merchandise to the store's customers.

Figure 1.14
Models pose during a 1921 fashion show for the Wells Shop of Washington, D.C. This early specialty store featured corsets, brassieres, hats, and bonnets. (Reproduced from the Collections of the Library of Congress)

Models and Supermodels

As previously indicated, Marie Vernet was probably the first fashion model, as the muse of her husband, Charles Fredrick Worth. However, she was accepted into society as Worth's wife, not as a model. Fashion models during the first part of the twentieth century were viewed as figures of scorn and scandal (Quick, 1997). It was not until after World War I that the status of fashion modeling improved and was considered an appropriate career for young women. High society women, wives of millionaires, and the popular actresses from stage and screen became the fashion models, or **mannequins du monde**, as they were known, in the 1930s. Dressed by couturiers, pressured to appear in the pages of *Vogue* and *Harper's Bazaar*, and complimented in society columns, these women were offered free clothing in exchange for their loyalty and promotion of the designer's clothes (Quick, 1997). Society women were year-round walking advertisements for fashion, resulting in an improved image for fashion models. The professional model was quickly in demand.

The fashion model in the 1950s became the public image of fashion, and girls flocked to New York, London, and Paris to enter the glamorous world of fashion. Names of the popular models of the era, including Suzy Parker and Dovima, were known due to various magazine articles, how-to books, and autobiographies. Models found work as house or fit models for specific designers, runway models for retail stores such as Harvey Nichols in London and Neiman Marcus in Dallas, or as photographic models.

London was the place to be in the 1960s. Jean Shrimpton and Twiggy became international fashion icons. Models were the center of media attention and the symbol of the pop generation. George Harrison of the Beatles married top model Patti Boyd, which contributed to the growing interdependence of music and fashion.

Starting with Lauren Hutton (Figure 1.15), who became the face of Revlon cosmetics for a record $400,000 in 1973, American models dominated the fashion scene in the 1970s (Quick, 1997). Cover Girl signed Cheryl Tiegs for a staggering $1.5 million, while Fabergé paid Margaux Hemingway $3 million for an exclusive contract. This media exposure led these models to acting roles in addition to their lucrative modeling careers.

Fashion in the 1970s also had an appetite for the exotic, as we learned from the 1973 fashion show event *Battle of Versailles*. Ethnic models broke into the business. This led the way for such multicultural icons as Somali-born Iman, who went on to become one of the highest paid models ever. It was reported that she earned $100,000 for doing a Munich runway show, compared to the $1,500 paid to other models at the time (Quick, 1997). Pat Cleveland, one of the models at the Versailles show, was among the first black runway models, and Beverly Johnson became the first black model to appear on the cover of American *Vogue*.

The top fashion models of the 1980s included Kim Alexis, Carol Alt, Christie Brinkley, Gia Carangi, Kathy Ireland, Elle Macpherson, Paulina Porizkova, Brooke Shields, and Cheryl Tiegs. Many of these models became household names after

Figure 1.15
Lauren Hutton (pictured here with Calvin Klein) became the face of the 1970s when her modeling salary skyrocketed after she was offered an exclusive deal from Revlon. (Scherman/WWD/© Condé Nast)

Figure 1.16
Supermodel Linda Evangelista walks the runway for the Hermés Fall 1995 show. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

appearing in or on the cover of the annual *Sports Illustrated Swimsuit Edition*.

The 1990s **supermodels**—Naomi Campbell, Cindy Crawford, Linda Evangelista, Christy Turlington, Elle Macpherson, and Claudia Schiffer—became the fashion idols of their time. Their popularity and salaries exceeded those of rock stars and Hollywood celebrities. Linda Evangelista, seen in Figure 1.16 at a Hermés show, gained a reputation when she remarked, "We have this expression, Christy and I: We don't wake up for less than $10,000 a day" (Quick, 1997: 149).

The top models of the early 2000s included Gisele Bündchen, Heidi Klum, Kate Moss, Adriana Lima, and Alessandra Ambrosio. Brazilian-born Bündchen was the face of numerous campaigns and endorsements with such firms as H&M, Dior, Procter & Gamble, and Versace, throughout the United States, Europe, Asia, and Latin America, earning her $45 million a year. Giselle walked to the song "The Girl from Ipanema" during the opening ceremony for the 2016 Summer Olympic Games in Rio de Janeiro, Brazil. Many interpreted this honor as the culmination of her long career in fashion.

Heidi Klum, the next-highest-paid model, earned $20 million during the same time period. German-born Klum transformed her traditional modeling days into hosting television shows such as *Project Runway* and *Germany's Next Top Model*, designing activewear, and endorsing brands. British model Kate Moss, seen in Figure 1.17 walking for a 1996 Gucci show, is a fashion world double threat, landing richly paid modeling jobs as well as designing for TopShop, the UK retailer. Adriana Lima and Alessandra Ambrosio, also born in Brazil, were the fourth- and fifth-highest paid models and known as Victoria Secret's catwalk and catalogue modeling superstars.

Some of the most popular models of the 2010s included Karlie Kloss, Joan Smalls, Miranda Kerr, and Lara Stone with models such as Gigi Hadid, Bella Hadid, Cara Delevingne, and Kendall Jenner dominating the news cycle by 2017. A number of male models also achieved celebrity status in the new millennium, including David Gandy, Jon Kortajarena, and Sean O'Pry. Transgender model Andreja Pejić received

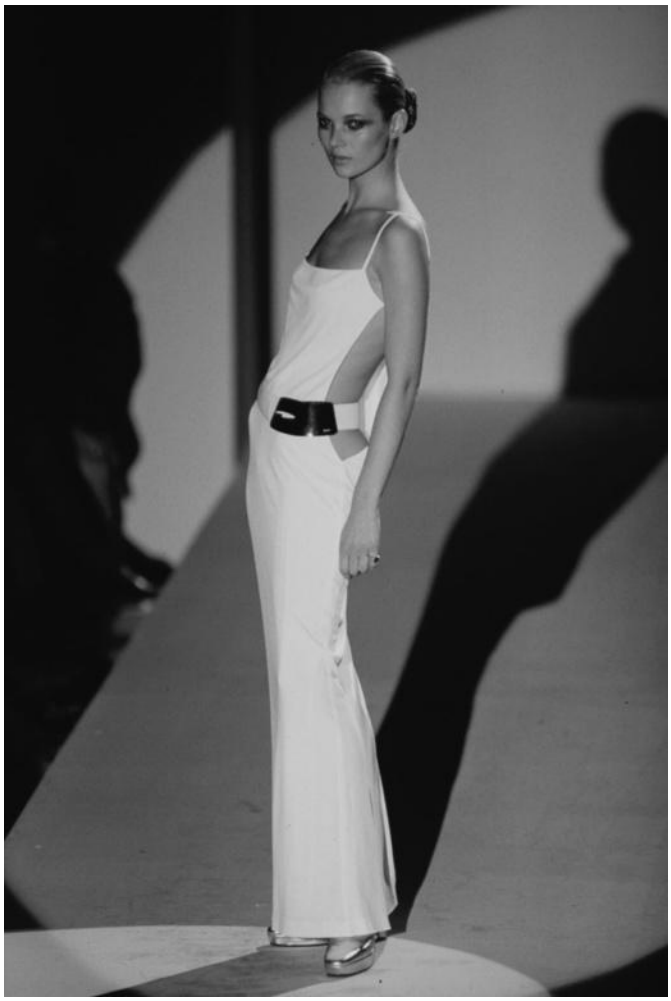

Figure 1.17
Supermodel Kate Moss walks the runway for the Gucci Fall 1996 show. (Photographer: Niall McInernery, © Bloomsbury Publishing Plc.)

great attention and—before transitioning—was considered the first androgynous supermodel. A number of transgender models walked the fashion week shows during 2017, including Avie Acosta and Vincent Beier.

Modeling Agencies

John Robert Powers is credited as having started the first **modeling agency** in 1923. Powers and his wife, Alice Hathaway Burton, were out-of-work actors who were asked to find models to pose for commercial photographers (Gross, 1995). Realizing that photographers needed models for a rapidly growing advertising industry and knowing many unemployed actors and actresses, they created a business to bring the two together. Powers had pictures taken of his models, put together a catalogue containing their descriptions and measurements, and sent the catalogues to photographers, department stores, advertisers, and artists in New York who might be prospective clients. While the first model book contained only forty models, this project spurred an entire industry of modeling schools and agencies.

In Europe, modeling agencies evolved from charm schools. In 1928, Sylvia Gollidge, a former department store model from Blackpool, England, opened Lucie Clayton, a charm school in London (Quick, 1997). Gollidge helped young women to become more socially proficient. The charm school owner and teacher promised to turn any young girl into a lady through her classes in deportment, basic elocution, and social manners. Such charm schools opened throughout Europe and America, expanding the girls' education into modeling techniques such as posing, applying makeup, and dressing quickly.

American Eileen Ford set up a model-booking agency in 1946 (Gross, 1995). As a former model, Ford and her partner, husband Jerry, recognized the special needs of models and their career development. She provided training and professional advice to her models. With her hands-on management style, Ford turned modeling into a more respectable career, and she turned her modeling agency into a powerful player in the fashion industry. The Ford Agency grew to become one of the largest international agencies, with several offices in the United States, Europe, Canada, and South America. Other well-known modeling agencies include Elite Models, Wilhelmina Models, IMG Models, Storm Model Management, The Society, and Fusion Model Management. Modeling agencies have been an integral part of the fashion industry for several decades. In Figure 1.18, a model walks the runway to match the specific demeanor needed for a 1972 Yves Saint Laurent show.

Figure 1.18
A model displays elegant demeanor at the Spring 1972 Yves Saint Laurent fashion show. (Reginald/WWD/© Condé Nast)

Celebrities and Fashion Shows

Hollywood and the entertainment industry have maintained a symbiotic relationship with fashion since movies became mass distributed. Hair and makeup trends were the primary fashion influence emanating from Hollywood in the 1920s and 1930s. Audiences learned styles from popular actresses, including Clara Bow, Joan Crawford, Jean Harlow, Marilyn Monroe, Lauren Bacall, Audrey Hepburn, and Grace Kelly.

Actresses and entertainers learned about the power of clothing from the preeminent Hollywood costume designers, including Edith Head, Adrian, Helen Rose, Orry-Kelly, Travis Banton, and Bob Mackie. During the era when powerful movie studios dominated the movie industry, actresses would be dressed for various events by the studios' costume and makeup departments.

A salient example of the connection between film and fashion is seen in the 1957 movie *Funny Face*. Audrey Hepburn portrays a bookstore clerk who becomes a reluctant fashion model. Hepburn's character was inspired by Doe Avedon, a fashion model, actress, and former wife of fashion photographer Richard Avedon (Fox, 2011). The movie also featured Dovima as a ditsy fashion model. The French fashions modeled by Audrey Hepburn in the Paris scenes were created

by Hubert de Givenchy and a friendship developed between the movie star and the fashion designer that lasted until the end of the star's life.

In the late twentieth century, international fashion designers started interacting with Hollywood stars more frequently. Giorgio Armani created Oscar-night clothing for Diane Keaton in 1978. What made Armani world-wide famous, however, was the wardrobe worn by Richard Gere for the 1980 film *American Gigolo*. With sales of $90 million the year after that movie was released, Armani and his competitors saw the significance of courting Hollywood stars. Armani went on to dress such stars as Jodie Foster, Mira Sorvino, and Michelle Pfeiffer for their Oscar appearances.

Today, Oscar-nominated actresses and presenters have unlimited choices of dresses and jewelry to wear on such occasions. Academy Awards shows feature celebrities interviewed on the red carpet. This has become a fashion show accessible to anyone with a television or Internet connection. Celebrities wear the latest designs, many of them transported from the haute couture shows or made specifically for the stars. When interviewer Joan Rivers began asking celebrities, "Who are you wearing?" the concept of celebrity and fashion designer became forever linked. Figure 1.19 shows Milla Jovovich posing for photographs at the Academy Awards show in 2012.

Fashionable actresses realized that by attending the designers' fashion shows, they might end up on the cover of *Women's Wear Daily*, *W*, or *InStyle*, a publicity win for both the actress and the designer. Front-row seats at fashion shows, once reserved for significant fashion editors and private clients, are now shared with celebrities such as Natalie Portman, Michelle Williams, Nicole Kidman, Pharrell Williams, Lady Gaga, and A$AP Rocky.

With Paul McCartney's daughter Stella gaining an international reputation as a fashion designer, with such models as Heidi Klum becoming clothing designers, and with fashion designers presenting dramatic and theatrical fashion shows, the interrelationship of the fields of entertainment and fashion are forever dependent upon each other.

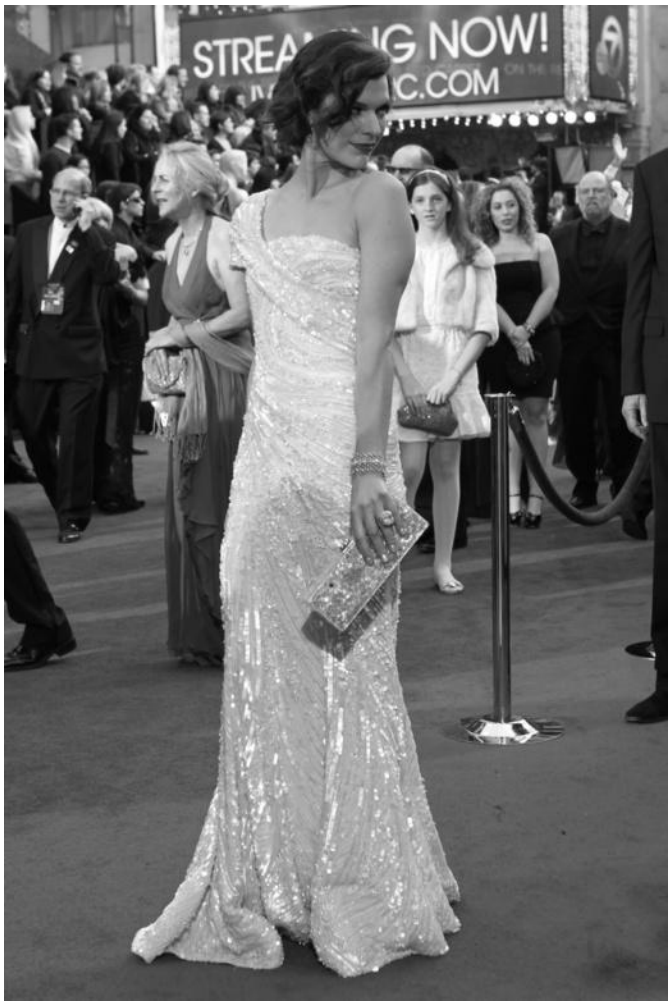

Figure 1.19
The Academy Awards' red carpet is a fashion runway for celebrities and the designers who create the garments. Actress Milla Jovovich, shown here, is wearing a white gown by Elie Saab Couture for the 2012 ceremony. (Sardella/WWD/© Condé Nast)

Fashion Shows in Mass and Digital Media

Fashion show audience participation was expanded by the end of the twentieth century. Victoria's Secret invited the 1999 Super Bowl audience to watch its live fashion show, broadcast on the Internet during the week following the sporting event. More than two million people turned on their computers to watch, causing the system to overload.

Since then, innovators such as Saks Fifth Avenue and Ralph Lauren have expanded the use of virtual fashion shows. Saks Fifth Avenue projected the Spring 2001 New York fashion shows onto the façade of its flagship store on Fifth Avenue. Ralph Lauren launched a website to allow customers to look at his fashion shows, hair and makeup trends, and behind-the-scenes activities, and to buy merchandise. Fashion retailer Forever 21 hosted a series of digital fashion shows that used holographic images instead of live models (Irwin, 2011). The first show was scheduled when the retailer opened its flagship store in Vienna. Holographic images walked the runway, wearing the firm's new line. The images disappeared into starbursts and climbed imaginary steps. This holographic show was attended by members of the media as well as consumers, who were invited after becoming "friends" of the retailer on its Facebook page.

The Internet allows fashion shows to be presented as a webcast at the same time they are shown live. Fashion shows continue to attract media attention and large audiences. Media coverage and consumer accessibility to international fashion productions through the Internet continue to make these events popular.

NOTES FROM THE RUNWAY 1a

The Early History of the Fashion Show: 1890s–1920s

Randy Bryan Bigham (Courtesy of Randy Bryan Bigham)

by Randy Bryan Bigham

Daniel James Cole, coauthor with Nancy Diehl of *The History of Modern Fashion* (2015), regards the origins of the fashion show as shrouded in what he calls the mythology of dress, a condition now being remedied, he believes, by increased research that better sorts fact from fiction. The fashion show, he stresses, was much like the couture system itself in that it "was really a process that developed over the course of decades, and was not a sudden phenomenon or the creation of one individual" (2017).

Indeed, misinformation abounds, and it has only been since Caroline Evans' *The Mechanical Smile* (2013) offered a thorough survey of the subject that the performing arts, popular culture, and mass media have been revealed as a stimulus for establishing the mannequin parade, the forerunner of the modern runway or catwalk show, by 1900.

Initial Developments

From the eighteenth century to well into the nineteenth, miniature fashion dolls were predecessors of live models. Outfitted in the latest styles they forecast Paris fashion trends from the shop windows of the rue de la Paix as well as from such august venues as the royal courts of Europe, where they were dispatched by merchants to showcase their wares.

Live female mannequins, first known as *demoiselles de magasin*, were not a factor in commercial dressmaking until the mid-nineteenth century but there is a surprising precedent to their evolution: male models. Employed by Parisian tailors beginning in the 1820s, young men, usually actors, were paid to show off the newest cuts and materials by promenading down the Champs Elysees, in the Bois, or at other chic gathering places.

Couture, as it is today, did not yet exist, so it was in mercers' emporiums and small shops around Paris that the first female mannequins were hired to show off a cloak or a shawl and eventually complete costumes. British-born designer Charles Frederick Worth is generally credited with founding the couture system in Paris by the 1860s, although recent research shows others played a significant role in spreading this form of high-class dressmaking, including the houses of Laferriere, Emile Pingat, and Felix.

First Live Models

"Worth did not found haute couture in the ground zero sort of way that so many writers have perpetuated over the years" (2017), Cole points out.

Even so, Worth was one of the earliest designers to use living models (including his own wife, Marie) to display his gowns, although they were not yet presented within the context of an organized show. Modeling was informal, featuring none of the performance aspects that later distinguished it. Most early models stood in a fitting room, not in a designated showroom with a large audience but generally with only a few clients present. The mannequin, as she finally became known about 1870, did not generally move around, pose, or gesture in any way. Moreover, a vital component to the practice then was that models were trussed in the traditional black satin underdress that decorum demanded they wear.

These high-collared, long-sleeved garments, known as *maillots* or *fourreaux*, both protected gowns from soiling and prevented the risqué exposure of bare skin in the daytime. Beginning in the mid-1880s, models, notably those employed at the house of Redfern's Paris branch, were instructed to walk about to better show how the gowns responded to movement; however, the women still wore customary fourreaux beneath them.

Couture Shows in Paris and London

Although most Paris couturiers continued to use lay figures (wooden dummies), others experimented with ways to improve the appeal of living models. By 1897, some designers were using fourreaux of flesh color muslin so that they were less conspicuous under low necked evening gowns or negligées.

It was Lucile who first discarded fourreaux in 1899 and who later blended theatrical and social cues in her mannequin parades, as they became known. Other important

Lucile-contributed features that would soon define the early fashion show included engraved invitations, tea, music from a string band, a lighted stage or "runway," programs in which dresses were listed by names instead of numbers, and a large audience including celebrities and journalists.

By 1902, the houses of Paquin, Beer, and other leading couture firms had installed modeling stages in their salons, though not all were built in their public salons but just in private fitting rooms. Designer Paul Poiret, although credited in some studies as having launched the fashion show, actually did not open his own house until 1903 and did not build a modeling stage or catwalk there until 1909.

But Poiret contributed to the glamour of the fashion show by presenting his collections in the form of exotic evening entertainments in the garden of his atelier in Paris and by touring Europe and America with a staff of models amid much publicity in 1912–1913. Lucile, in 1910, and Paquin, in 1914, also toured the United States with their models, attracting much attention and helping to spread the popularity of the fashion show.

The Rise of the Public Fashion Show

Soon mannequin parades open to the public were being staged throughout America and Great Britain at department stores, hotels, resorts, restaurants, and tea rooms. Only in France, where the Chambre Syndicale, the governing body of the French fashion industry, limited shows to member couture houses, was there any restriction on the entertainment.

Meantime, the most elegant horse races in France, Longchamp and Auteuil, were veritable fashion pageants as designers sent groups of models to show off their best frocks and hats. Paquin helped launch the craze for empire gowns by having models display the style at Auteuil in 1905, while Margaine-Lacroix inaugurated clinging Directoire skirts at Longchamp in 1908.

Themed fashion shows became a craze for couture collections and the idea spread to mainstream shows. Lucile's exhibitions boasted a bridal finale as early as 1904, and Paquin is believed to have produced a ballet finale to one of her shows in 1909. The burgeoning house of Parry (later known as Patou) even held its debut 1911 collection in a theater.

Fashion shows became a cultural fad, promoted as mainstream entertainment through stage and film. Drawing room comedies in London's West End, even Broadway musicals, were often set in dressmaking houses or had otherwise explicit fashion themes. As early as 1909 newsreels alerted moviegoers to Parisian fashions by filming style shows at the top couture houses. Later, in feature-length American motion pictures of the 1910s, plots set in fashion salons proliferated.

Later Developments

By the 1920s, the theatricalized fashion show was well-established. Private presentations by elite designers became more and more elaborate until the fashion show as spectacle was no longer reserved for a couture house's exclusive clientele. In 1923 shows equally as extravagant, and often taking place in the evening, were being staged by designers for commercial buyers.

"That year, buyers' shows became like evening parties," writes Evans, adding that within two years shows at Molyneux, Lelong, and other leading houses were like banquets with "all the buyers in evening dress" (2013: 122–123).

It was also at this time that Patou staged shows for the press. Reporters had been invited to collection openings since Lucile's early days but Patou catered to them with a cachet that flattered them and encouraged positive reviews, inviting certain celebrities to mingle with the crowd and further ensure publicity.

The Chambre Syndicale meanwhile had eased its strictures on attendance at shows in Paris and enormous turnout resulted when special evening functions were finally open to the paying public. The most important of these were the annual Bal de Couture events where fashions by competing houses vied for attention. The fashion show at its most luxurious—yet, in its most accessible form—had arrived.

Randy Bryan Bigham *is the author of* Lucile—Her Life by Design. *As a journalist, he has contributed to* The Sunday Times, Women's Wear Daily*, BBC Television, and the Sundance Channel.*

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NOTES FROM THE RUNWAY 1b

Documenting History: The Fashion Calendar and Ruth Finley

Interview with Natalie Nudell

You are working on a documentary about the Fashion Calendar and Ruth Finley that sounds really exciting. How did you become involved in that project? What is your role in the project?

I am the writer and producer of the documentary about Ruth Finley and the Fashion Calendar. In graduate school, I took an exhibition praxis course where my fellow students and I decided to curate an exhibition on New York Fashion Week and its locational history and context. I had recently read an article in the *Wall Street Journal* about Finley and the Fashion Calendar, a publication that I had never encountered, and thought that some Calendars would be a great addition to the exhibition. The exhibition was titled, "Runway Moments: New York Fashion Week," and I quickly realized that every runway moment in New York fashion lived within the pages of the Fashion Calendar. After many attempts, I finally managed to get in touch with Ms. Finley, and she was generous enough to lend us one Fashion Calendar from each decade of publication and join our symposium panel discussion.

Our professor for the exhibition praxis course, Tracy Jenkins Yoshimura, had invited her good friend Kate Delpizzo to the symposium and after meeting Ms. Finley, Kate was so interested by her story that she asked if there was a way for her to learn more about Ms. Finley. Since Ms. Finley and the Fashion Calendar remained an insider's guide, there has not been much coverage on the Calendar or Ms. Finley over the years except a few articles here and there. Kate then realized what a rich and dynamic subject Ms. Finley would be for a documentary film. Both Kate and Tracy then asked me to be part of their team, and brought in Christian D. Bruun, a documentary filmmaker, to start the project. We were lucky enough to have very supportive people at the onset who saw the potential of this story.

The Fashion Calendar was started in 1945 as a scheduling tool for the fashion industry and—in a new iteration—it is still used today. Why do you think the Fashion Calendar is such a central tool for the fashion industry still today?

The Fashion Calendar was, and remains, the only source for the schedule and contacts for the American fashion industry. Since the American fashion industry historically was not buttressed by a governmental or institutionalized governing body, the scheduling and organization was left to the private sphere. In the early years, the Fashion Calendar helped professionalize and organize the industry, and over its seven decades in print, continued to be the official source for this information. As an informational tool, the

Ruth Finley, founder and former publisher of Fashion Calendar, in discussion with fashion designer Ralph Rucci during the making of the documentary on the Fashion Calendar, directed by Christian D. Bruun. (Courtesy of Natalie Nudell)

Fashion Calendar is central and necessary because no other source provides the logistical and scheduling information all in one place. Further, the Fashion Calendar is an important site of engagement for designers, firms, or any fashion professional within the global fashion industry, as it allows them to gain information about the industry as a whole, but also allows newcomers to gain access to its readership. More than just a clearinghouse of dates and times, the publication also provides the contact information for many different actors within fashion (designers, PR, producers, etc.) formalizing the fashion community and enabling the exchange of information. In 2014, the Fashion Calendar was acquired by the CFDA who now runs it as an online resource only, but it functions, essentially, in the same way it has for decades.

Why is the Fashion Calendar important to anyone working or interested in working in fashion show production?

The Fashion Calendar is important to anyone working or interested in fashion show production because it is the informational guide to what is going on in American fashion, and more specifically the official guide and schedule to New York Fashion Week. It is essential for show producers to not only use the logistical information the Calendar provides (where/when other shows are being produced) but who to communicate with.

It is also important to consider the many people involved in the production of a fashion show, such as lighting designers, makeup artists, hair stylists, casting directors, stylists, models and the list goes on. Since the schedule is so tight for Fashion Week it is important for fashion show producers to be aware of the schedules of all the other people involved. Ms. Finley became such an important resource for designers and fashion show producers alike because she was able to track all of this information and eliminate conflicts, but also actively tailor the schedule to create an ease of movement. Of course, listing the show or event in the Fashion Calendar is also essential to enable maximum exposure and attendance.

Why is it important for fashion students to know about the existence of the Fashion Calendar? Why is it important for fashion students to know about the history of the Fashion Calendar and its founder?

The Fashion Calendar and its founder Ruth Finley represent a time and commercial culture in the fashion industry that no longer exists but that has inextricably influenced its trajectory. The fact that Ms. Finley created her own niche and filled this gap in the postwar industry is remarkable, but also representational of the American fashion system, its openness and democratic nature. Finley continued within that democratic framework, enabling access to anyone who was interested. This is in stark contrast to how the European systems in Paris, Italy, and London work.

Ms. Finley's longevity as the keeper of the Calendar for almost seventy years also greatly influenced its accessibility right up until it was acquired by the CFDA in 2014. Her experience as a child during the Great Depression and during World War II solidified Ms. Finley's ideas about how she wanted to run her business and its accessibility. It is important for students to know about the existence of the Fashion Calendar, its history, and its founder because of the pivotal role it played in the formation and evolution of American fashion. Finley, herself, represents an important example of an early female fashion executive and her position in an industry dominated by male businessmen and male designers in the postwar period. The Fashion Calendar was a centripetal organizing force and therefore represents an important tool for the organization and success of the industry. Lastly, the Fashion Calendars themselves are an invaluable resource for information about the history of American fashion and its actors.

What have you learned about Ruth Finley, the founder of the Fashion Calendar, by working on this project?

I have learned so much about Ms. Finley throughout the making of the film as well as from my own research, which now focuses on the Fashion Calendar and its contents. Ms. Finley was born in 1920 in Haverhill, Massachusetts, the youngest of four children. Her father was supportive of her education in journalism, which she completed at Simmons College in Boston. After college, Finley moved to New York where she immediately began working and conceptualizing how she would carve out a place for herself in the fashion industry. Through her own determination, she recognized that there was a gap she could fill by publishing a clearinghouse for fashion dates and times.

I have learned through Ms. Finley the importance of being fair, respectful, and nice to the people we work with, and how far a good and amiable reputation goes.

Natalie Nudell *is a historian and curator of fashion and textiles and is an instructor in the History of Art Department at the Fashion Institute of Technology–SUNY in New York City. Ms. Nudell wrote and produced the feature documentary* Ruth Finley's Fashion Calendar *(2018) and serves as a co-editor of the* Fashion Studies Journal. *She holds an MA in visual culture and costume studies from New York University and a BA (with honors) in history from Concordia University, Montreal.*

Fashion Dolls, Supermodels, and Celebrities: Fashion Show History—A Recap

- Fashion shows are events where the latest fashion, fabric, and color trends in apparel and accessories are presented to an audience using live models.
- Fashion dolls are miniature, to scale figures wearing replicas of the latest clothing, even though some of the early dolls were actually full size.
- "Fashion parades" first took place at the Galerie des Glaces (Hall of Mirrors) at Versailles, during the reign of King Louis XVI and his wife, Marie Antoinette.
- Fashion designers who influenced the history of fashion shows include Charles Frederick Worth, Paul Poiret, Madame Jeanne Paquin, Jean Patou, Christian Dior, Mary Quant, Kenzo, Halston, Oscar de la Renta, Bill Blass, Anne Klein, Stephen Burrows, Vivienne Westwood, Thierry Mugler, Claude Montana, John Galliano, Alexander McQueen, Marc Jacobs, and Viktor & Rolf.
- Important fashion associations and events in the history of fashion shows include the Merchandise Buyers Exposition and Fashion Show, Chicago Garment Manufacturers Association, *Vogue* magazine's Fashion Fête, Fashion Group International, and the Costume Institute of the Metropolitan Museum of Art.
- Retail stores that held innovative fashion shows in the twentieth century include English dressmaker Lucile's, Ehrich Brothers in New York, and Wanamaker's in Philadelphia and New York.
- Models and supermodels have contributed to fashion show excitement.
- Modeling agencies that have increased the visibility of models and fashion shows include John Robert Powers, Lucie Clayton Charm School, the Ford Modeling Agency, Elite Models, Wilhelmina Models, IMG Models, Storm Model Management, The Society, and Fusion Model Management.
- Fashion shows are regularly featured on social media, including Facebook, Instagram, and Snapchat.

Questions for Discussion

1. What are some characteristics of a fashion show?
2. How are fashion dolls connected to the development of fashion shows?
3. Which French designer do you think had the most influence on the historical development of the fashion show?
4. Which American designer do you think had the most influence on the historical development of the fashion show?
5. Other than designers, what kinds of people or groups have contributed to the success of fashion shows?
6. How are fashion shows in the twenty-first century different from shows in previous decades?
7. What is the role of a modeling agency in fashion show production?
8. How are fashion models in the twenty-first century different from models in previous decades?

Fashion Show Key Terms

directrice/directeur
fashion dolls
fashion show
finale
mannequins
mannequins du monde
model
modeling agency
premier/premiere
supermodel
tea-room modeling

STUDIO™ Activities

1. Use the links to fashion shows provided on the STUDIO activities for Chapter 1 and select two or more fashion show videos from different decades of the twentieth century. Write a report that compares and contrasts:
   - The type of merchandise featured in both shows
   - The theme for the shows
   - The type of venue and audience seating pattern
   - The type and shape of runway
   - The stage or backdrop (or lack of)
   - Lights and special effects
   - Music and sound effects
   - Makeup and hair
   - How the models walk and the models' demeanor
   - Choreography patterns and model groupings
   - The participation of the designer
   - The finale
2. See the STUDIO for sources about the following documentaries:
   - *About Face: Supermodels Then and Now,* the documentary by Timothy Greenfield-Sanders, profiles some well-known fashion models of the twentieth century.
   - *Versailles '73: American Runway Revolution*, the documentary by Deborah Riley Draper, profiles *Le Grand Divertissement à Versailles* and features interviews with some of the models.
   - *Unzipped* is a 1995 film directed by Douglas Keeve documenting Isaac Mizrahi's 1994 fall collection.

   After watching one of the films, write a one-page summary discussing your impressions about models, modeling, and modeling for fashion shows in the twentieth century. Discuss differences with models, modeling, and modeling for fashion shows in the twenty-first century.
3. Use the links to global fashion weeks provided on the STUDIO activities for Chapter 1 to explore a fashion week outside the traditional four fashion capitals (New York, London, Milan, and Paris). Compare events and organization between your selected global fashion week and New York Fashion Week. Make a list of some of the designers participating in that city's fashion week. Select

one of those designers and visit their website to learn more about their work.

4. Fashion show portfolio: Track the fashion industry during the semester via social media (Pinterest, Instagram, Snapchat, Facebook, etc.), mass media (*The New York Times*, *Wall Street Journal*, etc.), and fashion media (WWD, WGSN, Business of Fashion, etc.) to find examples of fashion shows that you find interesting. Use any online platform (Wix, Pinterest, Tumblr) to create a portfolio or a blog about fashion shows. For Chapter 1 collect some images of fashion shows from the twentieth century. Always include information about the designer and the season as well as any additional data available such as date, place, models participating, celebrities in attendance, and so on.
5. Go to the STUDIO to review what you learned in this chapter and for additional activities and resources.

The Capstone Project

It is time to start planning your fashion show. It will be helpful to decide what you want to accomplish with your show. Historical information is a good place to start.

If you are a student enrolled in a fashion show production class, investigate the history of fashion shows that have been held at your school. If you are a member of a charitable organization, investigate the history of your group's prior events. Here are some examples of questions that you should be able to answer:

- When was the first show produced?
- What were the reasons for producing the fashion shows?
- What type of merchandise was presented?
- How many people participated in the production and what types of activities did they contribute?
- Where and when was the show (or shows) held?
- How many people attended?
- Compare and contrast your school's or organization's fashion show to competing or similar fashion shows at other schools or charitable organizations.

After you have completed your preliminary research, write a report about the background of your school's or organization's fashion show history. Discuss the successes and challenges of doing a live performance to serve as inspiration for your upcoming show.

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The World of the Runway

After reading this chapter, you should be able to discuss:

- Reasons for producing fashion shows
- The differences between production, formal runway, and informal fashion shows
- Various types of fashion shows within the fashion industry, including haute couture and ready-to-wear shows
- Fashion show planning at the four main fashion capitals (New York, London, Milan, and Paris)
- Fashion shows organized by trade associations and fashion retailers

Figure 2.0
A model walks the runway for CANADA 150 Fashion Show during Toronto Women's Fashion Week, October 2017. (Arindam Shivaani/ NurPhoto via Getty Images)

As a fashion influencer, Miuccia Prada knows how to get attention for her Fall 2012 menswear fashion show: invite well-known Hollywood actors including Gary Oldman, Adrien Brody, and Tim Roth, among others, to walk the runway (Figure 2.1). The show was the talk of Milan during fashion week. The fashion spectacular, dedicated to *power*, had the actors dressed in coats evoking Eastern Bloc military dress. The designer described the collection as a riff on powerful men, and on how fashion can telegraph authority, might, or supremacy. In Ms. Prada's words, "Clothing is also a tool of power and a way to express male vanity" ("Alpha Male," 2012: 7).

Fashion Shows as a Promotion Tool

The most important reason for producing a fashion show is to sell merchandise. The fashion show helps to make an authoritative visual statement about fashion, making it one of the most exciting and dramatic forms of promotion. An important step in the production process includes developing promotional materials to get the media's and the public's attention, leading them to view and buy the new collections. **Promotion** is a comprehensive term used to describe all communication activities initiated by the seller to inform, persuade, and remind the consumer about products, services, and ideas offered for sale (Swanson & Everett, 2007). Promotion activities function at three market levels—national, trade, and retail, as illustrated in Figure 2.2. **National promotion** involves primary and secondary resources directing promotion activities to apparel producers and, occasionally, consumers. **Primary resources** are raw materials produced by textile firms and other manufacturers of materials used in fashion. **Secondary resources** are products created by apparel and accessory designers and manufacturers.

Manufacturers and retailers will sometimes join together to present a cooperative fashion show in which both parties share in the production costs of the show. Major fashion publications such as *W*, *Glamour*, and *Vogue* present fashion shows to consumers as **magazine tie-in** events. These events are generally designed to increase fashion awareness, build loyalty for the brand, and increase the consumer's knowledge of the publication. Perhaps the most famous magazine tie-in event was the Ebony Fashion Fair, an event held for five decades, sponsored by Chicago-based Johnson Publishing Company (Bivins & Adams, 2013). The traveling fashion show was produced and directed by Eunice W. Johnson as a tie-in to *Ebony* magazine. The publication aimed to showcase and celebrate black life, including fashion and beauty. The touring two-hour show visited numerous cities in the United States, Canada, and the Caribbean between 1958 and 2009 (Bivins & Adams, 2013). The Ebony Fashion Fair featured the work of celebrated global designers such as Pierre Cardin, Patrick Kelly, Bob Mackie, Halston, B. Michael, and Carolina Herrera while raising money for African American charities and serving as a platform for black models.

Trade promotion, also known as *business-to-business* (*B2B*) promotion, includes activities that promote products from one business to another. For example, advertisements in *Women's Wear Daily* function as trade promotions, because they target other fashion businesses rather than the consumer

Figure 2.1
Actors Tim Roth, Adrien Brody, and Gary Oldman (left to right) at the Fall 2012 Prada fashion show. (Giannoni/WWD/© Conde Nast)

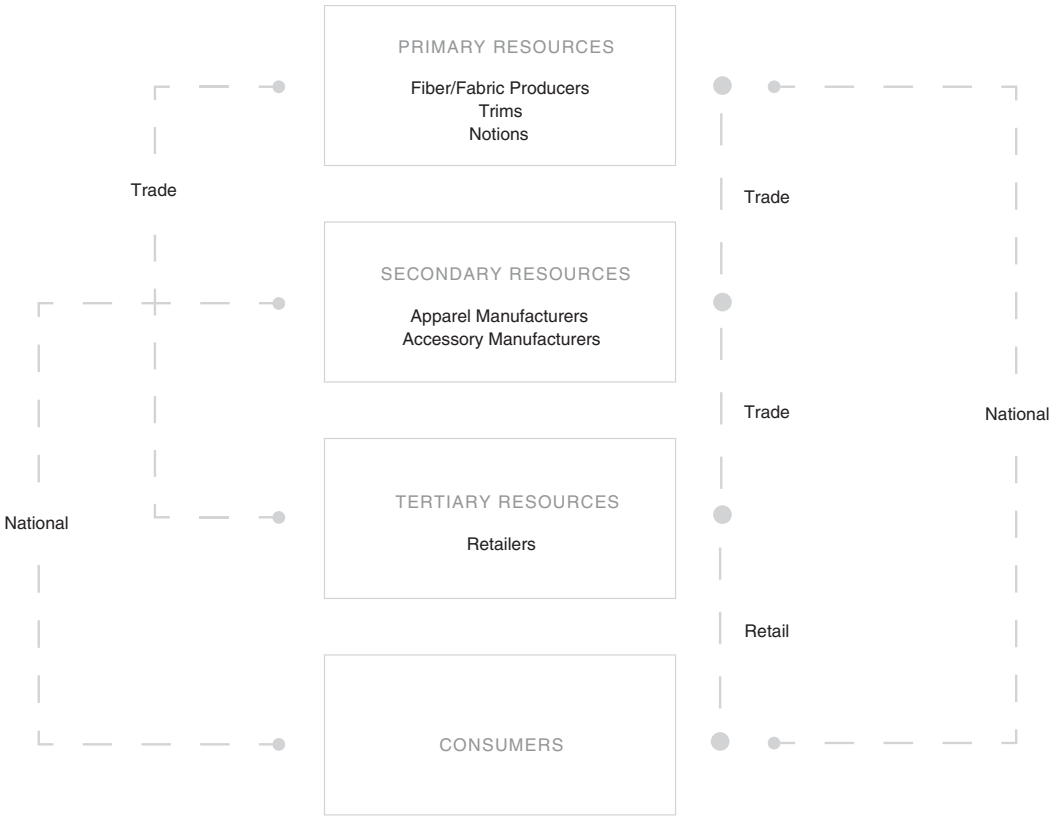

Figure 2.2
Market levels of national, trade, and retail promotion activities. (Courtesy of Fairchild Books)

market. Trade shows and trade associations, discussed later in this chapter, serve as examples of trade promotion. **Retail promotion** typically involves a retailer (**tertiary resource**) promoting its products directly to consumers.

Another reason for producing fashion shows is to share information. The latest trends in apparel, silhouettes, fabrics, or color can be communicated to employees or customers through this entertaining format. **In-store training fashion shows** are used to educate sales associates about trends and related promotions intended to highlight new merchandise. These shows may be live, videotaped, or digitally streamed to enable employees to see the trends and adapt the looks to their departments. Many designer and luxury stores have incorporated large screens as part of their store design. The designer's most recent fashion show is played on a loop and can often be seen by customers whether they are inside or outside the store.

Still other reasons for producing fashion shows include attracting new customers, building traffic, and engaging returning customers. A retailer may use fashion shows to solidify its position as a fashion authority and to promote goodwill to its patrons. A retailer may invite a designer for a personal appearance in order to promote fashion leadership and increase sales for designer merchandise. Organizations may use fashion shows as fund-raising activities. Charitable groups use fashion shows for entertainment programming. To promote goodwill within a community, one or more retail stores may support charitable groups by lending clothing and accessories. A portion of the revenues is contributed to the charitable group.

Fashion shows are also produced to provide training to fashion students. Nearly every fashion school or department produces a fashion show as an opportunity for fashion design students to show their creations or for fashion merchandising students to showcase their styling skills. Students interested in modeling have an opportunity for practical application of their skills. Merchandising students also learn the behind-the-scenes responsibilities for organization, selection of merchandise and models, promotion, presentation, and evaluation of the show. School fashion shows also function as scholarship fund-raisers, charity events, or opportunities for recognition of outstanding students and alumni. Schools in the United States that produce fashion shows featuring student work include Kent State University, Iowa State University, Oregon State University, Central Michigan University, Cornell University, Thomas Jefferson University, Dominican University, the School of the Art Institute of Chicago, and the Fashion Institute of Technology. At schools such as Northern Arizona University, the University of Bridgeport in Connecticut, and the University of Georgia, which have merchandising programs without a fashion design program, students learn the techniques of fashion show production by staging a themed show fusing current fashion trends with merchandise borrowed from local retailers. All aspects of fashion show production, from planning to evaluation, are learned by hands-on application.

Fashion Show Categories

Fashion shows are staged to sell a variety of products at various market levels, including international fashion weeks. Shows vary in style based on the desired outcome of the group sponsoring the event. Some shows can be very small, informal activities with limited preparation and casual execution, whereas other spectacular events take months to prepare and involve a large staff to execute a flawless performance. Fashion shows can be classified by production styles. These include production shows, formal runway shows, and informal shows. Figure 2.3 is an example of a large production show for French brand Louis Vuitton.

Production Shows

The most elaborate fashion show is the **production show**, also called a *dramatized* or *spectacular show* because of the dramatic or theatrical elements used in the performance. The purpose of a production show is to create impact, and to that end fashion trends are emphasized using special entertainment, backdrops or scenery, lighting effects, live or exclusively produced music, and dancing or unique choreography.

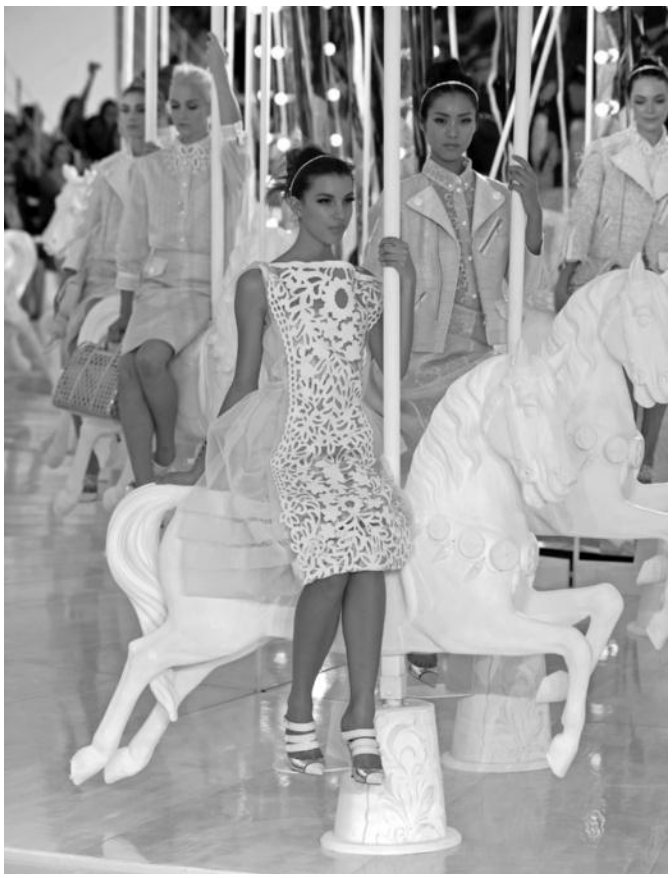

Figure 2.3
Creative director Marc Jacobs turned the Paris runway into a carousel for the Spring 2012 Louis Vuitton fashion show. (Giannoni/WWD/© Conde Nast)

Production shows require a great deal of organization and planning. These shows may be the focus of an evening gala event, complete with cocktails and dinner, with mood-setting preshow entertainment and post-event music and dancing. Models, including guest celebrity models, may walk the runway to emphasize current trends or to highlight a designer's contributions to fashion.

Most design houses outsource either the entire production or specific aspects of their fashion shows to fashion show production companies. Production companies translate the houses' or designers' vision to the press and the public working within the brand image and visual identity of the design house, while also presenting new designs and merchandise in innovative and creative settings. Services offered by these companies may include scenic and lighting design, audiovisual services, event photography and film documentation, and technical personnel to run the show. Some well-known fashion show production companies include Bureau Betak, which has produced shows for APC, Dior, and Isabel Marant; OBO LLC, which includes clients such as Lemaire, Victoria's Secret, and Ralph Lauren; and La Mode en Images with a list of clients that includes Louis Vuitton, Valentino, and Givenchy. More details about fashion show production companies are discussed in the following chapters.

The fashion industry has adopted video and interactive technology to increase engagement or to provide further details about the collection. Whether the show is a spectacular production show or a formal runway show, nearly all designers and manufacturers create video productions of their shows for broadcast on media websites or social media sites such as Facebook and Instagram, and on the designers'/manufacturers' websites. In addition, designer showrooms and retailers may project the shows on video walls or interactive kiosks. These digital productions may also be used as **point-of-purchase videos** online or in stores.

Fashion documentaries became popular at the end of the twentieth century and beginning of the twenty-first century. The **documentary video** focuses on the behind-the-scenes activities of designers or manufacturers, runway shows, magazine production, and other aspects of the fashion industry. For example, *The September Issue* (2009) took us behind the scenes of *Vogue* magazine as the biggest issue of the year was put together, while *Valentino: The Last Emperor* (2008) illustrated the designer putting together a collection and a museum exhibition. *America's Next Top Model* and *Project Runway* are two popular documentary-type television shows that feature behind-the-scenes drama of potential models and fashion designers. Fashion movies abound. Other notable documentaries include *Unzipped* (1995), *Bill Cunningham New York* (2010), *Vidal Sassoon: The Movie* (2010), *Dior et Moi* (2014), and *Jeremy Scott: The People's Designer* (2015).

Formal Runway Shows

The **formal runway show** is a conventional presentation of fashion similar to a parade in which merchandise is presented in consecutive order (Figure 2.4). The length of the show is generally fifteen to thirty minutes and features a series of models walking or dancing down a runway in a sequential manner. Models walk the runway alone, in pairs, or in groups. This type of show requires advance planning and organization for a professional appearance and involves the selection of theme, location, staging, lighting, models, and music.

A formal runway show may be directed to retailers or consumers. Manufacturers and designers use the runway show as a primary promotional tool during fashion week to show retail buyers and the fashion media the most recently produced lines. In turn, retailers use the formal runway show to entice consumers to buy the latest trends by displaying new colors, fabrics, and silhouettes on the runway. Fashion weeks are discussed in more detail later in this chapter.

Formal runway shows may also be reproduced as **multimedia production shows**. Victoria's Secret produces a live show that is televised a short time after the actual fashion show is presented to an audience each December.

Informal Fashion Shows

A more casual presentation of garments and accessories on models is an **informal fashion show**. In this type of fashion show, no theatrical elements (music, lighting, or runway) are used. Selling is achieved by the model who walks through the store sales floor, manufacturer's showroom, or restaurant displaying the merchandise. This type of fashion show requires less preparation. Informal modeling in a store may take place in a specific department or throughout the entire store. Store staff handle scheduling models and selecting garments and accessories to achieve a total look and to project the desired fashion statement.

During market weeks, manufacturers may hire models to wear the new line and walk around temporary showrooms. Models show garments in an informal manner, putting on sample garments as desired by retail buyers and showroom personnel. Market weeks are discussed later in this chapter.

Trunk Show

Trunk shows are a specific type of informal fashion show at a retail store, featuring garments from one manufacturer or designer (Figure 2.5). The complete line from the designer is shipped to a store in a "trunk" or a sales representative's case. Company representatives or the designer him- or herself accompanies the merchandise to interact with the customers during the in-store event. Models walk through the retail store, emphasizing the garments.

Producing trunk shows is advantageous to both the manufacturer and the retailer. Retailers rarely buy entire collections from a particular manufacturer for their stores. Normally, retail buyers edit from the manufacturer's offerings, selecting only the colors, styles, and sizes they believe will most likely sell to their customers. With a trunk show, customers are able to see complete collections from the producer. They are able to order any styles, sizes, or colors they like from the line. Retailers benefit by selling merchandise without taking

Figure 2.4
Models parade by fashion media, retail buyers, and celebrities in a formal runway show. (Lowen/WWD/© Conde Nast)

Figure 2.5
Professional soccer player Robbie Rogers (left) and fashion stylist Warren Alfie Baker (center), with a guest, host the Hampton + Baker trunk show and fall preview at Stahl and Band on July 23, 2016, in Venice, California. (Photo by Lily Lawrence/Getty Images for Hampton + Baker)

the risk of carrying the merchandise in the permanent stock. Designers and manufacturers benefit as well by being able to evaluate consumer reaction to the line, learning customers' preferences, and identifying best sellers.

Mannequin Modeling

Some retail stores, shopping centers, and fashion exhibits utilize this simple form of the fashion show. **Mannequin modeling** involves live models in a store window or on a display platform. These live models strike poses like the stationary display props they have been named after. This type of informal modeling requires a lot of discipline and composure by the models, who must pose in stiff positions.

In a twenty-first-century spin on mannequin modeling, Daphne Guinness, artist and socialite, appeared as a virtual mannequin model in the window of the Paris department store Printemps for a display called "Visions Couture." Nick Knight of SHOWstudio created the cutting-edge display, seen in Figure 2.6, via scanned photographic images. Also appearing in the window, next to the statue, was a short fashion film of the outfit, also shot by Knight, and an interactive display by multimedia artist Danny Brown (Diderich, 2012).

Industry Fashion Shows

Each market level of the fashion industry utilizes fashion shows to present the latest trends in fashion apparel and accessories to their potential customers and the general public. Fashion shows designed to appeal to specific target markets within the industry include haute couture shows, ready-to-wear shows (known as **prêt-à-porter** in France) produced at fashion weeks, trade show fashion shows produced at trade weeks, trade association shows, and consumer shows.

Historically, Paris, Milan, London, and New York have been the major international cities where fashion trends are presented. However, in the twenty-first century, many other international capitals are making a name in the fashion world. Although haute couture shows are presented only in Paris, the world is a stage for ready-to-wear shows and trade shows.

Traditionally, fashion is presented to the retail trade and fashion media approximately two to six months before consumers see the merchandise in stores. During the spring season, fall fashion collections are introduced, whereas spring collections are shown in the fall months. Shows are held far in advance of the selling season to allow manufacturers ample time to produce the merchandise previously ordered by retail buyers for upcoming selling seasons. Haute couture fashion is shown first. Most haute couture is designed for, and sold to, individual clients who handpick items from the line to be custom fit and adapted for one-of-a-kind looks. Retail buyers view the haute couture shows to identify the earliest inspirations and trends of the season. These trends will be referenced in the ready-to-wear lines from which buyers will select items for their stores. Design houses, including Burberry, Tom Ford, Tommy Hilfiger, and Ralph Lauren, experimented in 2016 and 2017 with "see now, buy now" as a different production and distribution model. The idea was to emulate fast fashion by producing lines that were available for purchase immediately after they were seen on the runway. In other words, bypassing the idea that fashion shows are meant to introduce new merchandise for retail buyers months before they are available to consumers on the stores' floors. Other designers, such as Moschino, opted for creating special or "capsule" collections that were immediately available for purchase while still keeping the production of seasonal lines for fall and spring. The model has been only partially successful, as it demanded a restructuring of the companies' production and distribution channels. Some department stores, including Bergdorf Goodman, have followed the idea by hosting "right off the runway" events in collaboration with some brands. The event is similar to a trunk show since customers can meet designers, explore the merchandise, and place preorders.

Haute Couture Shows

Haute couture is the French term for "high fashion" and the name of the French industry that produces such garments. Couture shows are the source of fashion leadership and innovation supporting the trickle-down theory of fashion. Highly detailed and sophisticated items are presented first at the highest price points to a limited audience. These innovations serve as inspiration and trickle down to mainstream fashion.

Figure 2.6
In a twenty-first-century spin on mannequin modeling, Daphne Guinness appeared as a pseudo mannequin model in the window of Barney's, where she undressed and dressed in the window (albeit behind a screen) into an Alexander McQueen gown for the Met's costume gala. (Ericksen/WWD/© Conde Nast)

Because haute couture is considered the height of fashion, it must be innovative. The innovativeness of some haute couture has often led to controversy over the appropriateness of the fashion themes. In 2000, John Galliano, designing for Christian Dior, was accused of going too far with his "wet world" couture line that was themed around tramps and hobos (Foley, 2000). Although the collection received some strong media attention, politicians and journalists felt that it trivialized a human tragedy. Critics considered it to be an example of a designer tossing out responsibility for hype. Other controversial themes of the 1990s included Alexander McQueen's Highland Rape line (showing bloodied models with slashed clothing) and Jean Paul Gaultier's Hasidic collection (models wearing side locks).

Recent fashion shows sparking controversy include Rick Owens' Fall 2015 menswear collection, Sphinx, which featured several models wearing garments with cutouts revealing their genitalia, and Kanye West's Season 4 collection (his Spring 2017 show) where several models fainted due to long heat exposure. Greater attention has been paid in the late 2010s to issues related to cultural appropriation in fashion shows. **Cultural appropriation** refers to the use of elements associated with one culture by members of a different cultural group. Heavier criticism for the practice arises when people perceive or plainly identify a lack of respect for the original culture or the meaning assigned to certain objects within that culture. A clear example was the outrage after the Victoria's Secret 2012 fashion show when Karlie Kloss donned a Native American headdress (Figure 2.7). The use of the headdress was perceived as a desecration of its significance as a ceremonial item and as an indicator of the most powerful and influential members of a tribe. Victoria's Secret eventually apologized and removed the footage from the televised

Figure 2.7
Model Karlie Kloss at the 2012 Victoria's Secret fashion show in New York City wearing a controversial look that included a Native American headdress. (Jamie McCarthy/Getty Images)

broadcast. In 2016, the company faced similar criticism after incorporating Chinese imagery as part of their fashion show. The Valentino Spring 2016 ready-to-wear collection designed by Maria Grazia Chiuri and Pierpaolo Piccioli sparked another controversy related to cultural appropriation. The designers, inspired by "tribal Africa," appropriated a number of elements from African cultures, including textile designs, embellishments, and hairstyles, on a fashion show where the majority of the models were white (Figure 2.8). Marc Jacobs faced similar criticism after his decision to style models for his Spring 2017 collection with multi-colored dreadlocks, again, primarily on white models. Creative director Riccardo Tisci dubbed the Givenchy Fall 2015 collection "Chola Victorian." Tisci's styling for the show's models featured dark lip liner, gelled hair, braids, and facial jewelry. Some critics took issue with the look and the name for the show since the word "chola" has been used as derogatory term to refer to Mexican female immigrants.

The **Fédération Française de la Couture du Prêt-à-Porter des Couturiers et des Créateurs de Mode** has been France's governing body of fashion since 1973. This organization evolved from the Chambre Syndicale de la Haute Couture, which was founded in 1868. This body organizes the Paris fashion shows, including haute couture, ready-to-wear, and menswear, as well as represents the French fashion industry abroad. The organization has three divisions: the Chambre Syndicale de la Haute Couture, Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode, and Chambre Syndicale de la Mode Masculine.

Figure 2.8
A model walks the runway at the controversial Valentino Spring 2016 fashion show during Paris Fashion Week on October 6, 2015. (Catwalking/Getty Images)

Some of the criteria necessary to be a member of the haute couture division include having workrooms established in Paris that provide quality workmanship; a designer who creates the collection, including custom-made pieces for clients; and fashion show presentations of collections twice annually. Many of the major couture houses take their collections to other countries after the Paris shows. Some of the most important looks are flown to New York, Tokyo, and the Middle East and shown to potential customers.

Ready-to-Wear Shows

Although haute couture is the highest, most exclusive work that a fashion house produces, the bread and butter for the fashion house is **ready-to-wear** or mass-produced fashion. Ready-to-wear is produced in many countries throughout the world. The highest price point ready-to-wear is considered the designer category. This category consists of ready-to-wear from successful design houses and designers who own their businesses or have a "signature collection" with their name on the label. To remain profitable, most haute couture designers also create ready-to-wear lines.

Ready-to-wear designer collections are generally introduced immediately following the haute couture shows during a city's fashion week. **Fashion week** is designated as a time when many designer collections are assembled and shown as a series of fashion shows.

During fashion weeks, fashion shows become the primary promotion tool used by designers to show their latest lines. Fashion shows are presented daily on the hour, scheduled so buyers might attend as many as six or eight shows each day. Although designers are allowed only one showing of their lines, they may digitally reproduce their show for later viewing on the Internet. In Figure 2.9, notice that no props or staging elements other than lighting are used, and the only signage is the designer or brand name presented on the back wall, because many different designers may use the same stage with limited time between shows to set up and strike. Typically, seventy-five to one hundred garments are presented in thirty minutes or less, leaving audience members little time to move onto their next appointment. Often, more than one show will be scheduled for the same time so retailers and journalists must decide which show they will attend. During the Spring 2017 season there were a total of 521 fashion shows at the four fashion capitals, including 279 shows in New York, 81 in London, 68 in Milan, and 93 in Paris (*New York Times*, 2017).

Some fashion houses produce additional lines during the year under names such as cruise, pre-fall, pre-spring (**pre-season fashion shows**), and, in some cases, holiday. Cruise and resort

Figure 2.9
Nanette Lepore's Spring 2012 ready-to-wear fashion show. (Mitra/WWD/© Conde Nast)

lines were an essential part of the fashion system in the past when designers created inter-season collections with garments that could be worn by wealthy patrons while traveling, particularly during the winter months. Pre-fall and pre-spring collections are small collections shown just before the seasonal fall and spring shows in order to create excitement for the upcoming shows and to signal future trends. These collections are often described as "**capsule collections**" since they feature only a few essential pieces. Due in part to the popularity of fast fashion in the twenty-first century, several houses have increased their number of lines through the year in order to offer a more constant flow of merchandise to consumers and better compete with fast fashion. Pre-season collections can be shown in simple settings involving a smaller runway presentation, a trunk show, or just a presentation with models standing inside a studio or showroom. Design houses show **resort or cruise collections** in cities other than the usual fashion capitals. For instance, Dior showed their Resort 2017 collection at Blenheim Palace in Oxfordshire, England, while Louis Vuitton showed their Resort 2017 collection in Rio de Janeiro, Brazil, just ahead of the 2016 Summer Olympic Games. In a daring move, Karl Lagerfeld decided to bring the Chanel Resort 2017 show to Cuba for an open-air show. Resort 2018 collections were also shown around the world, with Prada joining the trend for the first time with a show in Milan, while Dior staged a show at the remote Upper Las Virgenes Canyon Open Space Preserve in Calabasas, California, and Louis Vuitton showed at the Miho Museum, an hour outside of Kyoto, Japan.

The increased amount of fashion shows in recent seasons implies that buyers and editors have to manage a busy travel schedule around the world, often deciding to skip certain shows altogether. In a move to establish a viable alternative to live runway shows and allow fashion week attendees to experience fashion shows in a new way, KCD, a production and public relations firm, launched a digital platform for runway shows in 2012. The website, digitalfashionshows.com, originally provided access to a variety of fashion shows for buyers and members of the media and, like traditional fashion week shows, was by invitation only. A year after the launch of the online platform, KCD announced that they would open the site to the general public. The site allows viewers to watch the segments on a computer, tablet, or mobile phone. While at the site, visitors can also view notes scrolled along the bottom of the video, view still images of each look from a variety of angles, and tag their favorite looks. Ed Filipowski, the creator of this platform, emphasized that digital runway shows are not meant to replace or replicate the experience, pizzazz, and glamour of live runways shows; it merely provides a time-efficient tool for buyers and journalists who are caught in an increasingly demanding and cluttered show season (Lipke, 2012). These digital fashion shows are examples of media shows aimed at buyers and the media. **Media shows**, also previously known as *press shows*, are specifically held for members of the media prior to presenting the fashion story to the public. Media representatives are routinely provided information about the merchandise, designer, or event through media kits, media releases, and photographs. Some journalists will bring their own photographers for exclusive pictures. Fashion weeks serve as one gigantic media event, hosting hundreds of media shows in a short period of time.

New York

Historically, the ready-to-wear shows began in Europe and concluded in New York. However, in 1999, in an attempt to gain stature as a fashion capitol, New York scheduled the American shows before the European shows. American designers wanted to stake claim on trends at the beginning of the season. Into the second decade of the twenty-first century, organizations including the Council of Fashion Designers of America, the British Fashion Council, Camera Nazionale della Moda Italiana in Milan, and the The Fédération Française de la Couture du Prêt-à-Porter des Couturiers et des Créateurs de Mode continue to negotiate over fashion week show dates, but the order has remained unchanged with collections showing first in New York, followed by London and Milan, and concluding in Paris.

New York Fashion Week (http://nyfw.com) is the most important fashion event held in the United States. The multiple-day

event, held each spring and fall, is a marathon of fashion shows with many designers showing their latest lines to retailers and journalists. New York Fashion Week was originally created in 1993 as 7th on Sixth and established by the **Council of Fashion Designers of America**, or CFDA (https://cfda.com), a nonprofit trade organization for North American designers of fashion and fashion accessories. 7th on Sixth organized, centralized, and modernized the American runway shows and provided a platform for American designers to present their collections to a worldwide audience of media and buyers.

In 2001, CFDA sold 7th on Sixth to IMG, a sports management and marketing company. IMG purchased the fashion shows because of its ability to generate sponsorship and provide more televised fashion events. Historically, New York Fashion Week was held in tents at Bryant Park; however, in 2009, it moved to Lincoln Center. The camera company Olympus sponsored New York Fashion Week in the early 2000s. Mercedes-Benz, however, became the title sponsor between 2010 and 2015. The global automobile manufacturer has expanded its sponsorship of global fashion weeks to a number of cities mentioned later on this chapter.

In 2009, *Vogue* editor-in-chief Anna Wintour led efforts for the creation of Fashion's Night Out, an event parallel to New York Fashion Week. The central idea was to motivate shoppers to visit stores as a way to stimulate the economy in the midst of the 2007–2009 recession. Stores remained open late at night and hosted events to attract potential customers. In the following years, the event expanded to a number of cities around the world—many of which still host a similar initiative. New York's Fashion Night Out, however, was officially cancelled in 2013 (Wilson, 2009).

CFDA founded New York Fashion Week: Men's in 2015. Since its inception, the men's shows have been held mainly at Skylight Clarkson SQ, an event space at 550 Washington Street. The four-day event features the work of establish designers such as Calvin Klein, Billy Reid, Tommy Hilfiger, and Michael Kors but has also served as a platform for new labels including Bode, Dim Mak, and Raf Simons' namesake line established after the designer moved to New York City to take on the role of designer for Calvin Klein. Read the "Notes from the Runway" interview with Tiffany Webber at the end of this chapter to learn more about New York Fashion Week: Men's.

London

London, the city associated with the 1960s fashion revolution of Mary Quant, Carnaby Street, and the Mod Look, remains the center of innovation and classic British fashion. Twice a year, London hosts London Fashion Week, organized by the **British Fashion Council** (www.britishfashioncouncil.com). The council was established in 1983 to promote British fashion internationally and to plan fashion weeks, exhibitions, and other events showcasing British fashion. London designers have a reputation for creating cutting-edge, wearable collections. Among the most famous British designers are Zandra Rhodes, Vivienne Westwood, and Stella McCartney. Young, experimental designers such as Mary Katrantzou (Figure 2.10), Christopher Kane, and J.W. Anderson continue to keep London a global fashion center.

Figure 2.10
Mary Katrantzou show during the London Fashion Week, February 2017. (Rob Ball/WireImage/Getty Images)

Milan

The **Camera Nazionale della Moda Italiana** or National Chamber for Italian Fashion (www.cameramoda.it/en) is the nonprofit association that coordinates and promotes the development of Italian fashion. The organization oversees activities of Italian fashion designers as well as shoe and accessory manufacturers. The semi-annual fashion shows featuring Italian ready-to-wear are held in Milan just prior to the designer shows in Paris. Italy is primarily

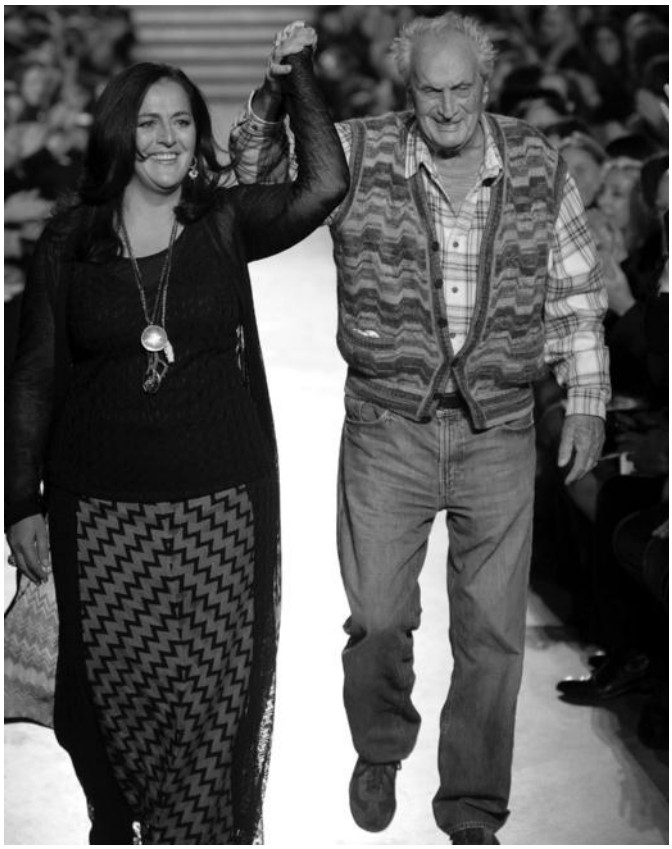

Figure 2.11
Ottavio "Tai" Missoni, patriarch of the famous Italian knitwear clan, marked his ninetieth birthday during the Fall 2011 show with a walk down the runway with his daughter Angela, the creative director of Missoni. (Maestri/WWD/© Conde Nast)

known for knitwear, sportswear, and accessories by such designers as Giorgio Armani, Missoni, Fendi, Marni, Dolce & Gabbana, and Valentino. Figure 2.11 shows the Fall 2011 fashion show by famed Italian brand Missoni.

Another fashion showcase in Italy is Pitti Uomo (http://www.pittimmagine.com/en), an important event for menswear and men accessories held in Florence twice a year. The event was established in 1972 as a platform for Italian designers but has become an opportunity for global menswear designers, manufacturers, and retailers to come together to see new collections and attend discussions and lectures on men's fashion. Pitti Uomo is also renowned for the creative and elegance of the attendees and has become central to determining menswear trends as spotted on street styles during the event.

Paris

The ready-to-wear shows in Paris are scheduled by the The Fédération Française de la Couture du Prêt-à-Porter des Couturiers et des Créateurs de Mode (www.modeaparis.com/en). The federation brings together three professional groups: the Chambre Syndicale de la Haute Couture, which includes only those companies designated as haute couture houses by the French Ministry of Industry; the Chambre Syndicale du Prêt-à-Porter des Couturiers et des Créateurs de Mode, which includes haute couture houses and fashion designers producing women's ready-to-wear; and the Chambre Syndicale de la Mode Masculine, which includes men's ready-to-wear brands. Membership in the federation is not limited to French companies; designer brands from countries including Japan, Italy, Belgium, and China are active members. Paris fashion shows have been presented at a variety of venues, such as tents, the Tuileries, the Bois de Boulogne, the Palais de Congres, and the Louvre. As mentioned earlier, the organization also supervises the couture shows in Paris. Figure 2.12 is an example of a Parisian couture show for Dior.

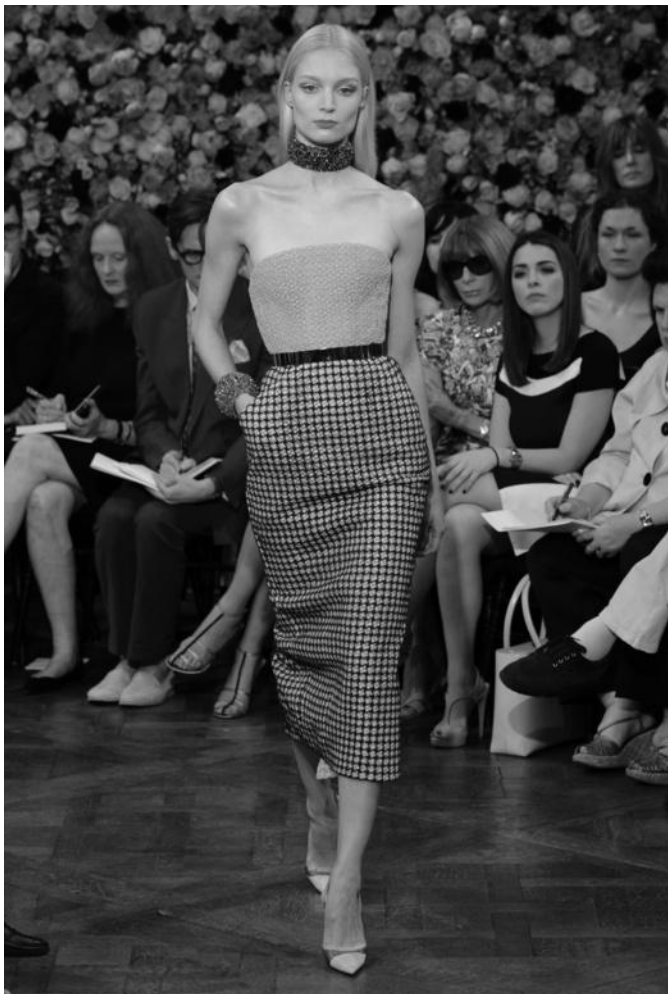

Figure 2.12
Fall 2012 was Raf Simons' inaugural collection at the House of Dior. The designer used a series of rooms with walls covered in densely packed, floor-to-ceiling flowers. (Giannoni/WWD/© Conde Nast)

Newcomers

Newcomers continue to enter the fashion week frenzy with formal runway shows. Germany hosted its first Fashion Week Berlin in 2007 and continues to have a strong showing with over one hundred thousand visitors each year. The four-day affair includes approximately fifty fashion shows and presentations at Brandenburg Gate and other off-site venues (Drier, 2012). Toronto Fashion Week, Canada's biggest fashion event since 1999, has struck a good balance between showcasing Canada's top established designers and featuring new talent (see chapter opening image). The weeklong event features over sixty runway shows and presentations (Karimzadeh, 2012).

A sampling of other fashion weeks includes Karachi Fashion Week in Islamabad, Pakistan; Fashion Rio in Rio De Janeiro, Brazil; Hong Kong Fashion Week; Vancouver Fashion Week, Canada; Amsterdam International Fashion Week, the Netherlands; Copenhagen Fashion Week, Denmark; Kobe Fashion Week, Japan; Vibrant Fashion Week in Ahmedabad, India; Audi Joburg Fashion Week in Johannesburg, South Africa; and Istanbul Fashion Week, Turkey. Mercedes-Benz Fashion Week, as a division of IMG Fashion, has multiplied, producing a number of leading fashion events around the globe to create international platforms for fashion. Besides producing New York and Berlin Fashion Weeks, Mercedes-Benz Fashion Week has also sponsored Mercedes-Benz Fashion Mexico, Mexico City; Mercedes-Benz Fashion Week in Stockholm, Sweden; Mercedes-Benz Madrid Fashion Week, Spain; and Mercedes-Benz Tokyo Fashion Week, among others.

Costa Rica, a small Central American country, organizes two fashion weeks sponsored by Mercedes-Benz, one in the capital of San Jose and another in Guanacaste, the fast-developing tourist mecca in the north part of the country. Additionally, another event, Costa Rica Fashion Week, was started in 2002 as a way to promote the work of entrepreneurs and designers interested in the production of ready-to-wear lines. Read the "Notes from the Runway" at the end of this chapter to learn about Eddie Abarca Miranda—a jewelry designer—and his participation in Costa Rica Fashion Week.

Trade Shows

The term **trade** refers to any activity aimed at distribution of fashion and related products within the industry. National and global trade shows are groups of temporary exhibits of vendors' offerings for a single merchandise category or group of related categories. Trade shows are produced to sell raw materials to manufacturers, or manufactured goods to retailers. Trade shows differ from fashion weeks. At a fashion week, much of the viewing of lines takes place at orchestrated fashion shows. At a trade show, much of the viewing of lines takes place at temporary booths, with a limited number of fashion shows presented during a day or week. The advantage to a trade show is the ability for buyers and journalists to view many different vendors' offerings in one location. Market calendars publicize the dates for trade shows. These dates are generally termed market weeks and correspond with manufacturers' seasonal delivery dates. For example, in addition to fashion weeks, New York City hosts over seventy-five major fashion trade shows and market weeks annually (Karimzadeh, 2011).

Trade shows may be held once or several times during the year. WWDMAGIC (Figure 2.13) is a biannual trade show held in Las Vegas each February and August. Originally conceived as a market for the upcoming menswear season, vendors at MAGIC also provide fill-in merchandise for the current season. Besides men's apparel, footwear, and accessories, MAGIC also features women's and children's merchandise. Buyers from regional chains and specialty stores

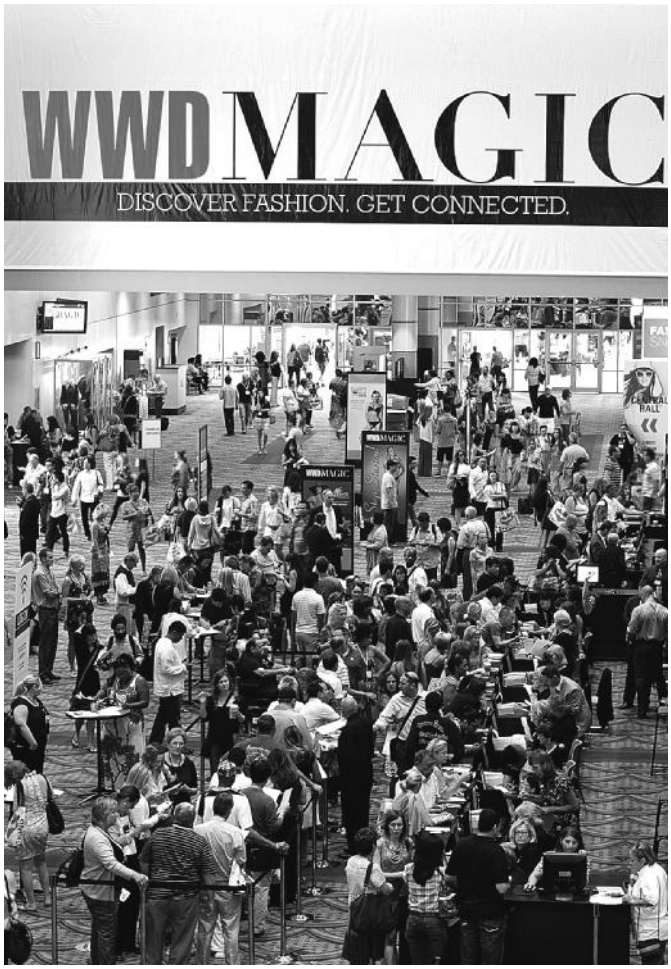

Figure 2.13
Daily fashion shows feature current trends at WWDMAGIC in Las Vegas. (WWD/© Conde Nast)

Figure 2.14
Model on the runway at the Interstoff trade show. (Lee/WWD/© Conde Nast)

work the show to get a sense of what trends are likely to be important for the next season. SOURCING at MAGIC gives designers and manufacturers access to the global supply chain with exhibitors including apparel contract manufacturers, fabric and trim manufacturers, and other apparel service providers.

Trade shows are not limited to the United States. Many international cities host **trade fairs** showcasing international designers for international media. Canada, France, England, Italy, Germany, Russia, China, Japan, and Brazil are just a few of the countries that host trade fairs. The Profile Show held in Toronto, Ontario, Canada, is an example of an international trade show featuring apparel and accessories for men's, women's, young contemporary and junior labels, children's, and lifestyle brands. Interstoff is a renowned international fabric trade show held in Germany for more than thirty years. In 2014, however, the organizers decided to discontinue the German version of the show and shift focus to the Hong Kong version of the event. The trade show produces fashion shows to highlight the textiles offered by various vendors (Figure 2.14).

Trade shows and apparel marts have a close working relationship. Trade shows are often produced at **apparel marts**. Regional apparel marts are wholesale centers located in major cities throughout the United States. Marts lease space to manufacturers who are able to offer their lines closer to the retailer's geographic location so retail buyers do not have to travel to New York City to purchase merchandise. These fashion centers offer the convenience of many manufacturers in one location. In addition to the convenience and reduced expenses, the regional marts sponsor retailing seminars and fashion shows for participants.

At apparel mart fashion shows, fashion buyers are given an opportunity to determine trend themes presented by the manufacturers prior to or after visiting individual showrooms. These fashion trend shows help the retailers pinpoint the merchandise and trends that would meet the needs of their particular customers. These shows are an entertaining and uplifting part of the chaotic buying process. The major U.S. apparel marts are located in Los Angeles, Dallas, Chicago (Figure 2.15), and Atlanta, with smaller regional marts located throughout the country.

Figure 2.15
Models on the runway at a Chicago trade show held at the apparel mart. (WWD/© Conde Nast)

The Dallas Market Center is the largest apparel mart in the Southwest. The Dallas fashion scene emerged as a major market center in the United States in the 1960s. The Kim Dawson Runway Café, within the Dallas Market Center, hosts lunchtime fashion shows during trade shows, such as the Dallas Apparel and Accessories Market.

The California Market Center houses fashion showrooms for the contemporary market and organizes fashion fairs such as the Los Angeles Textile Show. The market center also hosts buyers at an annual fashion show in October, highlighting brands that have showrooms in the building (Tran, 2011). According to Yvette Crosby, former fashion director for the California apparel mart, she had approximately forty-eight hours to pull together a fashion show for the center. This involved selecting merchandise to be shown from the various showrooms, coordinating into scenes the diverse themes of goods being presented, hiring and training the models, and staging the show. Commentary was not used. Music was selected to coordinate with the looks being featured. Dramatic lighting emphasized the changes in groups or themes.

Trade Association Shows

Trade associations are groups of individuals and businesses acting as a professional, nonprofit collective in meeting their common interests. Membership in trade associations provides a means for information exchange and political action to benefit the public opinion and legislative concerns. Trade associations represent almost every division of the fashion industry. These associations may be very specialized, such as the Jewelry Industry Council, Cotton Incorporated, or the Personal Care Products Council, which includes members in the cosmetic, toiletry, and fragrance industries.

Other associations focus on a broad or more generalized representation, such as the American Apparel and Footwear Association and the National Retail Federation. Fashion shows are a way to provide information and entertainment to association members. Cotton Incorporated used the fashion show in an innovative way to capture consumers' attention with its world premiere, 24-Hour Runway Show in 2011. The show featured 1,440 looks and was streamed live on MTV.

Consumer Shows

Consumer shows are sponsored by a retailer to introduce customers to the latest fashions. The shows may also be sponsored by a charitable or school organization as an entertainment and/or fund-raising special event. Many consumer shows are presented for a specific target market. Niche markets that might benefit from the promotion of a fashion show are endless. **Specialty market shows** highlight trends from a specific product category or a certain body type. Special interest shows are presented to consumers that have a special affinity with each other or a unique vocation that can be represented through fashion.

Retail department stores in Paris have a reputation for presenting consumer fashion shows to international guests. The two large department stores in Paris, Printemps and Galeries Lafayette, both produce weekly fashion shows for their international clients. At Galeries Lafayette, weekly Friday fashion shows are presented by a team of six professional models who show off the latest trends from the most famous designer and couturier collections. This thirty-minute presentation requires reservations and includes a commentary conducted in English. Printemps presents a more informal fashion show on Tuesday mornings.

The show at Galeries Lafayette is an example of a fashion trend show. **Fashion trend shows** are produced to introduce consumers to the latest trends in silhouettes, fabrics, colors, and themes for new seasonal merchandise. Fashion trend shows are presented to consumers at the beginning of the season and each show segment features a major trend. Fashion directors and buyers identify trends by attending haute couture, ready-to-wear, and trade shows. Upon returning home these professionals identify the specific trends that will be represented in the merchandise buys for their company. Finally, the identified trends are shown to consumers to get them excited and to want to buy the new merchandise. For a number of years Galeries Lafayette also organized a large outdoor fashion show dubbed "the world's biggest fashion show." Hundreds of amateur models walked the outdoor runway with smaller fashion shows following immediately at several Galeries Lafayette stores (Figure 2.16).

Figure 2.16
Models walk the runway during the world's biggest fashion show "2nd edition" at Galeries Lafayette where the Guinness world record for the most people to walk in a runway show was broken on September 15, 2011, in Paris, France. (Kristy Sparow/Getty Images)

NOTES FROM THE RUNWAY 2a

New York Fashion Week: Men's

Tiffany Webber (Courtesy of Tiffany Webber)

Interview with Tiffany Webber

What is your company INCA Productions' involvement with New York Fashion Week: Men's and CFDA?

CFDA, Skylight Group, and INCA Productions spearheaded the launch of NYFW: Men's in 2015. INCA produces fashion week on behalf of the CFDA in Skylight Group venue spaces.

What is your role at INCA Productions?

I freelance for INCA Productions (based in London and New York) as a venue manager for NYFW: Men's. Specifically, I oversee Platform 2, which hosts about nine designers—a mix of up-and-coming and mid-career—per season. I have had the privilege of working with Public School, Death to Tennis, Duckie Brown, Cadet, Carlos Campos, Tim Coppens, John Elliott, Patrick Ervell, Dim Mak, Stampd, Siki Im, Landlord, You As, Sanchez-Kane, Bode, Nautica, Thaddeus O'Neil, and many other fantastic designers.

In the months leading up to fashion weeks in February and July, I liaise with the designers and their public relations and production teams to confirm that all aspects of their show planning—from backstage set-up to front of house set design and seating charts—are on track. I also work with designer teams to secure all necessary insurance and certification required by the venue. I generate contact and call sheets for all teams (press, hair and makeup, models, dressers, show callers, etc.) along with a very detailed production schedule for Platform 2. During fashion week, we turn around three shows a day in our platform, so it requires a highly coordinated effort from my team (backstage manager, backstage assistant, production assistants) and the designer teams. Designers have only two to three hours ahead of show time to get their models dressed and groomed; to have sets (if any) installed, lighting focused, sound tested; to hold press interviews; to rehearse. We work really hard to ensure that every logistical detail is in place to produce shows that run smoothly and successfully.

How do you measure the success of New York Fashion Week: Men's so far? What has been successful and what needs to be improved?

Obviously, great press coverage such as *The New York Times'* Guy Trebay live tweeting from the shows is a measure, as is the support of our sponsors like Cadillac and LIFEWTR. I think the success of initiatives like See Now, Buy Now and the overall shift in delivery cycles are also a measure. Men's week is scheduled in alignment with the market weeks and the front row of our shows is predominately editors and buyers.

Another measure is audience experience. For example, my team oversaw Steve Aoiki's Dim Mak Fall 2017 show, which involved an elaborate skateboard ramp and street-casted model-skaters skating in his debut streetwear collection to live music. The show had exhilarating energy, the collection was well-received, and it was a memorable experience for all who attended.

Are there any differences between producing fashion shows that mostly feature men's clothing and fashion shows for women's wear?

I have only worked on men's shows, some of which have included women's wear. Our backstage is usually zen-like, and, typically (but not all the time!), the dressing and grooming are simpler and faster to do than I suspect they are in women's shows. As for front of house, many of the men's shows are on a smaller scale with more emphasis on a presentation format, or a hybrid runway/presentation format.

***Tiffany Webber** teaches at Parsons School of Design and produces fashion industry events.*

NOTES FROM THE RUNWAY 2b

Costa Rica Fashion Week

Interview with Eddie Abarca Miranda of Ed Art

How long have you had your line?

Ed Art Accesorios (Ed Art Accessories) was established in 2008.

How long have you been showing in Costa Rica Fashion Week?

In 2009, I participated accessorizing the runway show for a collection by Miguel Fernández Monge. I participated every year from 2010 to 2015 with my own show for *Ed Art Accesorios* and, then, I am participating again in 2017.

Why is the existence of Costa Rica Fashion Week important?

Mainly because it is a platform for new talents, being designers or models. Costa Rica Fashion Week promotes new designers from the INA (Instituto Nacional de Aprendizaje or National Institute of Learning), UCreativa (Creative University), and other institutions, giving them an opportunity to showcase their work and make themselves known as designers and fashion trendsetters. From its inceptions, Costa Rica Fashion Week has also aimed at providing international contacts for its participants. Additionally, Costa Rica Fashion Week invites international designers, which allows local designers to create new relationships that, in turn, open possibilities of bringing our collections to other countries.

How has participating in Costa Rica Fashion Week helped your line?

Thanks to Costa Rica Fashion Week, people have gotten to know my brand and I have been able to grow both as a brand and as a designer at the same time giving me national and international exposure.

How would you describe the collection you just showed in Costa Rica Fashion Week 2017?

With my "Colección Noir," I tried to make pieces that could be used on a daily basis, less conspicuous, without leaving behind the art and exclusivity that characterized the brand.

Your collection is primarily accessories. What are some challenges you encounter while showing the collection in a fashion show runway? And, how do you overcome these challenges?

To me, what's most important is that the pieces stand out more than the clothes, that is why I always try to use simple patterns in the clothing, usually black, and I always try to include large and "artistic" pieces to create fantasy shapes and effects as part of the collection.

How do you cast your runway show?

Models are provided by the organization, since it is also a platform for new models. Almost always one can only use the models that have been prepared and trained for the event. Once casting is complete and after evaluating my options, I decide on the pieces I would show and how to do it.

In which other fashion events (international, national, or regional fashion weeks) have you participated?

This year I was invited to show my men's collection at the Dominican Republic Fashion Week. I also showed my pieces as part of a bridal editorial for the Mexican magazine *Boda y Estilo* (Weddings and Style). In several occasions, I accessorized collections for the national designer Marcelo Leiva in Ecuador, Honduras, Nicaragua, and the Dominican Republic.

***Eddie Abarca Miranda** is the founder and designer of Ed Art, a Costa Rican fashion accessories brand.*

Eddie Abarca Miranda of Ed Art shows his collection as part of Costa Rica Fashion Week. (Photo by Gabriela Tellez; courtesy of Periódico La Nación, Costa Rica)

The World of the Runway: Types of Fashion Shows—A Recap

- Fashion shows are big business within the fashion industry and a major form of fashion promotion.
- The most important reason that fashion shows are produced is to sell merchandise; however, other reasons for producing fashion shows include sharing information, attracting customers, fund-raising, and training.
- Fashion shows can be produced as grand extravagant production shows, formal runway shows, or informal shows.
- Industry fashion shows are aimed at specific target markets and include haute couture shows, ready-to-wear shows, trade show fashion shows, and consumer shows.
- Haute couture fashion is shown first each season. Retail buyers, celebrities, and private customers view haute couture shows to identify trends early in the season.
- Ready-to-wear fashion is presented at fashion weeks when many designer collections are brought together and shown as a series of fashion shows.
- The traditional global fashion capitals are New York, London, Milan, and Paris. Fashion weeks, however, are currently held in nearly every major city in the world.
- Trade shows are groups of temporary exhibits of vendors' offerings for a single merchandise category or group of related categories and present fashion shows on a more limited basis, identifying major trends for the season.
- Consumer shows are directed toward customers and introduce the latest fashions or provide fund-raising opportunities.

Questions for Discussion

1. Have you attended a live fashion show? What do you remember most about that show?
2. Have you watched a fashion show online? What was different about watching this type of fashion show from watching a live fashion show?
3. What is the difference between haute couture and ready-to-wear? Explain why one is more profitable for fashion designers than the other.
4. Who is the target market for a trade show? What makes trade shows different from fashion weeks?
5. What are the four global fashion capitals? How are fashion weeks different at each of these four cities?
6. What are pre-season and resort or cruise collections? How are they different from haute couture and ready-to-wear collections?
7. What do you think about the controversies surrounding fashion designers accused of cultural appropriation?

STUDIO™ Activities

1. Use the links to fashion shows at the four major fashion capitals (New York, London, Milan, Paris) provided on the STUDIO activities for Chapter 2 and explore at least two designers featured in each of the four fashion weeks at those cities. Write down distinguishable differences in the fashion presented in each country's fashion week. Do the same for one or more newcomer fashion capitals or for any of the fashion weeks sponsored by Mercedes-Benz around the world.
2. Research the area where you live to determine where the closest regional apparel mart is located. Research what trade shows are regularly held at the apparel mart. Identify a trade show and arrange a field trip to visit

Fashion Show Key Terms

apparel marts
British Fashion Council
Camera Nazionale della Moda Italiana
capsule collection
consumer show
Council of Fashion Designers of America (CFDA)
cultural appropriation
documentary video
fashion trend shows
fashion week
Fédération Française de la Couture du Prêt-à-Porter des Couturiers et des Créateurs de Mode
formal runway show
haute couture
informal fashion show
in-store training fashion show
magazine tie-in event
mannequin modeling
market calendar
market week
media show
multimedia production show
national promotion
point-of-purchase video
pre-season fashion show
prêt-à-porter
primary resources
production show
ready-to-wear
resort or cruise collection
retail promotion
secondary resources
special interest show
specialty market show
tertiary resources
trade
trade association
trade fair
trade promotion
trade show
trunk show

showrooms, talk with mart staff, and attend a fashion show. The STUDIO section provides a list of links to regional apparel marts in the United States and to some international trade shows.

3. Use the links to fashion shows provided on the STUDIO activities for Chapter 2 and find one haute couture show and one ready-to-wear show from the same Parisian house. How do the two fashion shows compare in terms of merchandise offered, target customer, production values, and other aspects?
4. Fashion show portfolio: Track the fashion industry during the semester via social media (Pinterest, Instagram, Snapchat, Facebook, etc.), mass media (*The New York Times*, *Wall Street Journal*, etc.), and fashion media (WWD, WGSN, Business of Fashion, etc.) to find examples of fashion shows that you find interesting. Use any online platform (Wix, Pinterest, Tumblr) to create a portfolio or a blog about fashion shows. For Chapter 2, collect images of fashion shows using elements of fashion directly taken from or influenced by global cultures. You may select to emphasize influences on fashion from one culture or group of cultures (Asian influences, Mexican influences, Scottish influences, etc.) past and present or select a designer to track how they use global influences. Always include information about the designer and the season as well as any additional data available, such as date, place, models participating, celebrities in attendance, etc. Additionally, provide your opinions on the use and/or appropriation of cultural imagery into fashion for each case. Is it appropriate or not? Does it constitute cultural appropriation? Why?
5. Go to the STUDIO to review what you learned in this chapter and for additional activities and resources.

The Capstone Project

In the next step in planning your fashion show, it is important for you to decide which type of show will work best based on your group's goals for the event. For fashion show teams, each member should develop a list identifying the pros and cons for producing a production show, a formal runway show, or an informal show at your school or in your community. After each member has created a list, the fashion show team should come together and discuss all three production types, combining positive and negative aspects of each show type into a master list. From the master list, the fashion show team should be able to create consensus on which show type is the best choice for your show. Discuss the challenges ahead of you as you plan your upcoming show.

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