

Georgia Doe

Tonbridge Grammar School

International Baccalaureate Diploma

“How has Italian baroque style and early 20<sup>th</sup> century Jazz music found its way to the high streets of Britain?”

Words: 3,796

Abstract

Fashion is all around us. It is what we wear everyday and what we see on people passing in the streets. Some people acknowledge fashion; other people don't. Fashion has the power to communicate ideas, spread cultures and concepts, through clothing. There are so many different collections shown each season and when looking in to a topic for my essay, it was the Prada collection of Spring/Summer 2011 that stood out. Not only because of the designer's credentials but because of the feel of the collection, the clear references that shone through the clothes and the message that I felt was being told. This was cemented for me when, months later, these same concepts and visions, or a version of them, could be seen in high street stores. It really interested me to look deeper into how concepts and culture can reach the masses through something as everyday to us as clothing.

From this, I arrived at my question 'How has Italian Baroque style and early 20<sup>th</sup> century jazz music found its way to the high streets of Britain? To answer this I researched using a range of books, magazines and internet articles, first hand research based on visual experiences and my experience of IB art as well as interviewing Topman's head of design; all giving me great insight into the fashion industry and enabling me to answer my question. I have seen that through the creative genius of designers and the dense network of the industry aspects of culture and history are able to be found on the British high street. Through the Prada collection I have been able to see the impact that fashion has on people and how clothing has the power to transcend ideas to our everyday lives.

Word count: 292

Table of contents

Title page- 1

Abstract- 2

Contents- 3

Introduction- 4

Inspiration- 5

Miuccia Prada- 6

Baroque inspiration- 7

Baroque architecture- 8

Early 20<sup>th</sup> century jazz music- 10

Josephine baker- 11

Baroque and jazz music- 12

From catwalk to high street- 13

Conclusion- 15

Bibliography- 17

## Introduction

Thursday 23<sup>rd</sup> September 2010, Milan, Italy – the fashion elite are sat in the front row, surrounded by darkness, waiting in anticipation. Rhythmic clapping patterns can be heard as the runway twinkles to life in a blur of white light. The first model enters in a bright orange dress carrying a green fur stole walking on *the* brogue-espadrille wedge heels. Following her; a succession of bright colours, bold prints, and brilliant shapes. With each new model that walks out the fashion world's responses are more impressed, more inspired. Clashing stripes and contrasting prints are splashed across the minimalist garments mixed with an eclectic fusion of music from subversive jazz to rhythmic beats to classical Italian opera. The finale; a humble Italian appears at the entrance of the runway, her Perspex banana earrings bounce as she nods her head in appreciation for the response to her collection; Miuccia Prada.

Six months later, walking into local high street fashion stores, I recognise the bold stripes, the bright colours, the minimal shapes, the references to fruit, to baroque style era, which I have been seeing in fashion magazines and on fashions websites since that day back in September. I may not be able to attend Milan fashion week, or be able to afford designer clothing, but thanks to the elaborate network and skill of the fashion industry I am able to purchase a version of these revolutionary styles, introduced twice yearly by the masters of the industry, for a fraction of the price and on the high street of my local town. You have to wonder, **how has Italian baroque style and early 20<sup>th</sup> century jazz music found its way to the high streets of Britain?**

In a world where, technologically, we are so advanced and connected, where we can get from one side of the world to the other in less than a day and where information can be sent in seconds, experiencing different cultures should be second nature to us. But what interests me is the translation of cultures and aspects of other countries and past-eras into modern day society. Prada has taken aspects of culture and history, and transcended these through

clothing to the mass market so that you don't have to travel back in time to experience the feeling of jazz music, you can walk into a high street store and buy your own piece of it. In order to answer my question and see how this is possible, we need to look at the process of design from the germination of an idea or concept, the growth into designs, a collection, and then the dispersion of these ideas and trends around the world.

## **Inspiration**

**Inspiration 1a** a supposed creative force or influence on poets, artists, musicians, etc., stimulating the production of works of art. **b** a person, principal, faith, etc. stimulating artistic or moral fervour and creativity. **2** a sudden brilliant, creative, or timely idea.<sup>1</sup>

The design process begins with inspiration, an idea or concept taken by a designer and developed into a collection. Inspiration can come from all sorts of things. These inspirational things, though often seemingly random, are what create the trends that we follow each season and it is through the creative genius of the designers that they are able to take these inspirational objects, concepts and feelings and translate them into garments. A designer well known for finding inspiration in places where most designers fear to tread<sup>2</sup> is Miuccia Prada, and her collection for Prada spring/summer 2011, the focus of my essay, is where I am going to begin my research on the journey of inspiration to high street. By looking at the inspirational focuses of this collection I will be able to understand how great designers interpret and translate inspiration into design.

---

<sup>1</sup> Allen, R. E., 1990, *The Concise Oxford Dictionary of Current English*, Oxford: Clarendon Press

<sup>2</sup> Craik, Laura, 2<sup>nd</sup> March 2009, *Suited and Welly-booted- Prada's brave and beautiful collection takes inspiration from the riverbanks*, <http://www.dailymail.co.uk/femail/article-1158491/Suited-welly-booted-Pradas-brave-beautiful-collection-takes-inspiration-riverbank.html>

## **Miuccia Prada**

Since entering the fashion scene with her woman's ready-to-wear collection in 1989 Miuccia Prada has continually presented to us new ideas and concepts which she has conceived through the union of different inspirations taken from great ranging sources throughout history and the world today.<sup>3</sup> The 80s were full of loud, colourful, exuberant fashions which promoted eccentricism but the eccentricity of Prada's collection was to revert to more chic and minimal ways of earlier decades, setting her apart from the designers at the time. Her influences from earlier decades and other cultural influences have been a prominent feature throughout her career so far and her ability to juxtapose ideas and challenge conformities to create new concepts is as evident today as it was in the 90s.

Her continuing strength and power within the industry cannot be better demonstrated than with that of her spring/summer 2011 Prada Womenswear collection which dominated the season fashion season just past. It is not difficult to determine from looking at the collection where the key emphasis lay: on colour, print and shape. The silhouette was elongated and lean with the simplest shapes reworked through colour and pattern. The colour, like the silhouettes, went back to basics with primary brights such as poppy, cobalt and jade, offset with fuchsia, tangerine and a grounding of crisp white and sooty black. The prints a mix of simple stripes, with hand-drawn Baroque scrolls and cherub imagery, cartoon monkeys and bananas, along with a Josephine Baker-style dancing-lady motif.<sup>4</sup> Described by Miuccia herself, "it was all about very simple work wear and Japanese cotton. I wanted to do something like a musical- bold and feminine, something between minimal and baroque".<sup>5</sup> She references in this quote the two main sources of her inspiration for this collection: Baroque

---

<sup>3</sup> Anon, Feb/March 2011, p.148, All roads lead to Milan, Wonderland Magazine

<sup>4</sup> Anon, 23 Sep 2010, Prada- Milan SS11,

[http://www.wgsn.com/content/report/Catwalk\\_Shows/Milan/Spring\\_Summer\\_2011/Womenswear/milan\\_womens\\_ss11/prada.html](http://www.wgsn.com/content/report/Catwalk_Shows/Milan/Spring_Summer_2011/Womenswear/milan_womens_ss11/prada.html)

<sup>5</sup> Anon, 23 Sep 2010, Prada- Milan SS11,

[http://www.wgsn.com/content/report/Catwalk\\_Shows/Milan/Spring\\_Summer\\_2011/Womenswear/milan\\_womens\\_ss11/prada.html](http://www.wgsn.com/content/report/Catwalk_Shows/Milan/Spring_Summer_2011/Womenswear/milan_womens_ss11/prada.html)

style and music; which draws me back to my research question, how has Italian baroque style and early 20<sup>th</sup> century jazz music found its way to the high streets of Britain?

### **Baroque inspiration**

The collection, described by Miuccia as “minimal baroque”<sup>6</sup>, shows clear visual references to the baroque era of art and architecture in many of the garments. Baroque art, one of the most influential forms of this era, was bold and daring, elaborate and glamorous. Prada said of her collection, “the beginning was simplicity; the final result was exaggeration”<sup>7</sup> This exactly echoes the era of baroque style with the simplicity of the techniques used to create the art not being representative of the elaborate artworks created, exuding luxury and elegance as well as portraying an important cultural or religious message. “The creative energies of painter and fashion designer are devoted to appeal to the same sense in the beholder and wearer: aesthetics”<sup>8</sup>. The union, therefore, of baroque art and clothing by Miuccia bonds these two creative disciplines creating a strong visual and aesthetic impact. As seen in figure 1 the motif appears to have been painted onto the garment much like in the style of Baroque art.

Another feature prominent in baroque art and later in rococo art is the putto, a figure of a small man with wings



Figure 1, Prada ss11 RTW, [http://www.style.com/fashionshows/detail/sli\\_deshow/S2011RTW-PRADA?event=show2182&designer=design\\_ho use63&trend=&iphoto=23#slide=23](http://www.style.com/fashionshows/detail/sli_deshow/S2011RTW-PRADA?event=show2182&designer=design_ho use63&trend=&iphoto=23#slide=23)

<sup>6</sup> Blanks, Tim, 23 Sep 2010, Spring 2011 RTW Prada, <http://www.style.com/fashionshows/review/S2011RTW-PRADA>

<sup>7</sup> Miuccia Prada, February 2011, P. 119, Vogue

<sup>8</sup> Marrero, Victor, August 2011, Christian Louboutin v.s. YSL America Court Ruling, <http://nysd.uscourts.gov/cases/show.php?db=special&id=122>

and a baby like resemblance. However unlike guileless babies they are clever and purposeful.

<sup>9</sup> This putti image can be seen in the Prada's collection drawn onto the garments (figure 1) however in her unique interpretation of this art movement these putti can be seen alongside monkeys of the same style introducing a more fun and modern theme to the art style. The choice of monkeys not only perhaps amuses the spectator and wearer but also links to the banana imagery which is equally prominent in the collection. Their playful nature echoes the playfulness and childlike colours used throughout the collection. I don't think she was trying to make a mockery of this art form, the respect and thought into it is clear in the collection. I think rather that she is commenting on how modern society has become less refined than it was in the baroque era, both in terms of style and lifestyle. The definite playful and challenging aspect of these references demonstrate her on-going ability to surprise us with the juxtaposition of two unrelated things which then form a new and coveted concept.

### Baroque Architecture



Figure 3, Prada ss11 RTW sunglasses, [http://www.style.com/fashionshows/detail/slideshow/S2011RTW-PRADA?event=show2182&designer=design\\_house63&trend=&ipfoto=14#slide=14](http://www.style.com/fashionshows/detail/slideshow/S2011RTW-PRADA?event=show2182&designer=design_house63&trend=&ipfoto=14#slide=14)

The references to Baroque architecture are apparent in this collection, not just in the clothing but also in the accessories with later rococo styles being introduced. Rococo architects applied baroque ideas with a lighter, more graceful touch, much in the same way as Prada has done with her collection. With rococo, elaborate curves and scrolls, intricate patterns and delicate details

dominate,<sup>10</sup> the likes of which can be seen in the accessories of the Prada collection (see figure 2



Figure 2, Prada ss11 RTW shoe, [http://www.style.com/fashionshows/detail/slideshow/S2011RTW-PRADA?event=show2182&designer=design\\_house63&trend=&ipfoto=15#slide=15](http://www.style.com/fashionshows/detail/slideshow/S2011RTW-PRADA?event=show2182&designer=design_house63&trend=&ipfoto=15#slide=15)

<sup>9</sup> Martinez, Juan Carlos, 2011, Putto, <http://en.wikipedia.org/wiki/Putto>

<sup>10</sup> Anon (n.d.), 1650-1790:Rococo, <http://architecture.about.com/od/periodsstyles/ig/Historic-Styles/Rococo.htm>



and 3). Figure 4 shows an engraved design for a side table by Juste-Aurele Meissonnier, c.1730. The characteristic rococo swirls and curves can be seen here and the reference to these can be clearly seen in the details on the glasses and shoes from the Prada collection as well as in the prints on the garments. The soft, flowing, detailed structures of the rococo influence strongly contrasts the minimal and simple silhouettes of the clothes in the collection.

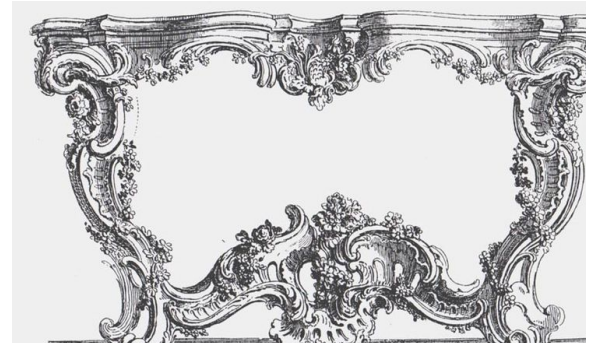


Figure 4, JA Meissonnier table design, <http://en.wikipedia.org/wiki/File:JAMeissonnierTable.jpg>

Figure 5, a section of the gates of the Palais de



Figure 5, The Royal Gate, Versailles, Paris, <http://www.flickr.com/photos/justaslice/2943348670/in/photostream/>

Versaille, shows the intricate flowing swirls and highlights the clear links between this and the clothing designs, seen by simply observing the parallels between the two.

Prada is presenting to the fashion industry, a simple silhouette, almost humble and basic, but she is contrasting this with rich colours and elaborate details. The whole idea of baroque and rococo was built on wealth, of using your money and showing people that you had money. Prada's collection, from looking at it does not to me exuberate that feeling of richness and wealth in the same way in which the baroque era resounded. It has a more refined feel, humble fabrics and simple silhouettes are contrasted with elaborate detailing. To me, the collection is about transcending an ideal and a way of being when wearing the clothes. The basic silhouettes are used as a blank canvas on which she paints her interpreted inspiration and which she uses to bring the clothes to life. Prada is making the ideals of the baroque era available to modern day women through her clothing. The shapes of the silhouette alone don't say much about the wearer, perhaps she is conservative and comfortable, but when this is combined with the bold prints and colours the woman is not standing at the back of a room but in the middle, commanding attention with

the wealth of her image and the grounded, humble nature of silhouette. It is difficult when talking of a high-status designer like Prada to think of the clothes as humble, they are not something which many of us can afford, but the ideas in this collection resonate that feeling in a way which only Prada can achieve.

The baroque influence and the marriage between the clothing and the art form in this collection on its own are enough to impress the fashion conscious. However Miuccia Prada goes beyond simply impressing by introducing a second very prominent, and completely different inspiration to the collection, creating a fusion of different time eras and artistic talents merged into a bold, highly influential collection.

### **Early 20<sup>th</sup> Century Jazz Music**

When talking to the New York Times backstage at her show, Prada said “I started with the simplicity of a men’s collection- but I wanted it to be like a musical as a symbol of boldness”.<sup>11</sup> This highlights her second main inspiration for the collection: music. In particular, jazz music of the early 20<sup>th</sup> century, as referenced in the dancing figure motif and the bright colours and prints.

The basic structures and silhouettes of the clothes also referenced fashion from the early 20<sup>th</sup> century. In the 1920s the corset was cast aside and replaced by dresses with tanks tops and low waists. The simple and skinny shape dominated the dress scene of this decade<sup>12</sup> as it did the Prada collection for spring/summer 2011. In the strained times of the 1930s status symbols were everything; with furs, shoulder wraps and fox being greatly envied and desired.<sup>13</sup> Prada sent down the catwalk an abundance of brightly coloured fur stoles, exuding the glamour and wealth of those with status in the 1930s and with the bright colours and striped patterns of the stoles accenting the patterns and colours of the garments.

---

<sup>11</sup> Menkes, Suzy, 23 August 2010, Prada: banana bright, <http://www.nytimes.com/2010/09/24/fashion/24iht-rprada.html?ref=miucciaprada>

<sup>12</sup> Mulvey, Kate & Richards, Melissa, 2007, p.70, A century of fashion, London: Bounty Books

<sup>13</sup> Mulvey, Kate & Richards, Melissa, 2007, p.88, A century of fashion, London: Bounty Books

## Josephine Baker

One of the most prominent figures in jazz music of that period was Josephine Baker, who sashayed her way into the Parisian music scene and quickly became famous for her barely-there clothing, her exotic beauty and her no-holds-barred dance routines.<sup>14</sup> Among the many attention-seeking outfits that Josephine wore over her career, probably the most iconic of these is the banana skirt, a skirt consisting only of bananas worn



Figure 6, Josephine Baker and la Revue Nègre poster, [http://4.bp.blogspot.com/\\_3PXAoiJwq9g/TAhBGirDt\\_I/AAAAAAAAADI/LFVMHK2Up7A/s1600/josephine\\_baker\\_bananas.jpg](http://4.bp.blogspot.com/_3PXAoiJwq9g/TAhBGirDt_I/AAAAAAAAADI/LFVMHK2Up7A/s1600/josephine_baker_bananas.jpg)



Figure 7, Prada ss11 RTW, [http://www.style.com/fashionshows/complete/slideshow/S2011RTW-PRADA?event=show2182&designer=design\\_house63&trend=&iphoto=26#slide=26](http://www.style.com/fashionshows/complete/slideshow/S2011RTW-PRADA?event=show2182&designer=design_house63&trend=&iphoto=26#slide=26)

round the waist (see figure 6). This iconic poster image of Josephine in the skirt is seen projected as a silhouette on the Prada clothing of this collection, figure 7. The bananas are taken from the skirt and painted across the shirts and skirts forming a bold and colourful print. I think this use of fruit brings a more exotic feel to a collection otherwise based on rather minimalistic yet grandiose European influences and the use of the enticing and exotic Josephine Baker references bring some colour and life to the collection.

Josephine challenged the ideas of that era in her outlandish dances, which to the more conservative of the time were very shocking. She did not want to conform to the norm of that time and refused to be bound

by minimalist, more refined ways, yet managed to do so whilst retaining elegance and dignity. Prada has done this much in the same way with her collection, she is breaking away from the minimalism in the shapes and introducing to this the same colour and liveliness of Josephine's dance. I feel as though Miuccia could be commenting on the monotony of

<sup>14</sup> Anon (n.d.), Biography, <http://cmgww.com/stars/baker/about/biography.html>

everyday life, the silhouettes of this collection were very much based around a few simple foundations, in a similar way that our lives today are based around work, education, family, home life. But she is taking this monotony and shaking it up with a some culture and music and showing that despite the less grandiose modern times we can still retain the sense of this era in what we wear and how we carry ourselves

Listening to jazz music of the 20s and 30s you get a real sense of the upbeat and energetic feel of the music. The coloured swirls and prints on the clothes from this Prada collection (see figure 7), embody the energy of the music in the bright colours and the way the lines and curves flow in the prints and to me the coloured, bold designs are like the music dancing across her garments. I think combined with the grandiose of the baroque references and with the more austere and minimal silhouettes of the garments the collection draws together very effectively to create a cultural and visual mix of different eras and styles and creative outputs forming an innovatively brilliant collection.

### **Baroque and Jazz music**

Baroque was something accessible only to the upper class of the time but jazz music was a force that transcended throughout society at the time. Prada has taken these two contrasting things and has united them, and in a way the people experiencing them, just as through her collection and high street collections following, the wealthy and the more humble can experience these cultures alike through clothing. It is so important as part of our lives to be inspired by what is around us and to be able to communicate this through ideas. The process of being inspired by something is the same for everyone, but it is how we translate and communicate what we feel and see to the spectator that is important. This is something the Prada has a keen ability for. Through my experiences of IB art I understand the importance of being able to transcend an idea to people and convey a message about culture and the inspirations behind an idea. I may not have the power to appeal to the masses in

conveying a message of contrasting parallels as Prada does but I believe that ideas and processes that we go through, as artists, are very similar. She has built up this “power” over a long career and it is her ability to transcend ideas to the mass market that I find interesting and inspirational.

We now know how Italian baroque and early 20<sup>th</sup> century jazz music made it to the catwalk of the Prada spring/summer 2011 show, but how did it find its way from there to the high streets of Britain?

### **From catwalk to high street**

I began my research into how the baroque and jazz music influences found their way to the high street by looking at the fashion calendar and the turn-around time periods that designers and retailers have for different seasons of clothing. Time is extremely important in the industry as designers are working up to eighteen months ahead and are working on more than one collection at a time, whether it is design of one and production of another, or showing a collection whilst retailing another. I was surprised that high street brands, such as Topshop, could have so quickly turned around clothes with clear references to the Prada collection less than six months after it was shown, if Prada had supposedly been working on the collection for over a year in advance of its retail.

I was fortunate enough to be able to talk to Sue Franklin, Head of Design at Topman, and previous designer at Topshop for many years. She has a great depth of industry experience and was able to tell me better than anyone about the process involved in taking designs from the catwalks and getting them onto the high street. I learnt from her of the importance of



Figure 8, Prada SS11 RTW, [http://www.style.com/fashionshows/complete/slideshow/S2011RTW-PRADA?event=show2182&designer=design\\_house63&trend=&ipfoto=17#slide=17](http://www.style.com/fashionshows/complete/slideshow/S2011RTW-PRADA?event=show2182&designer=design_house63&trend=&ipfoto=17#slide=17)



worldwide inspiration, submerging yourself in other places and taking what you see and feel around you as inspiration. However with the power of technology and increasing demand for the latest trends as quickly as possible the internet is being used more and more as a tool for remaining up-to-date and turning around collections a high-speed.

Sue introduced me to the website WGSN.com (Worth Global Style Network) which “we [the fashion industry] all use”.<sup>15</sup> (Franklin, 2011) The website, for industry professionals, requires a username and password so I was allowed exclusive access to arguably one of the most important websites within the industry. WGSN is a trend forecasting website which enables designers to see everything from current trends to future seasons colour palettes and material direction, to the latest in innovative product development, business strategies, marketing campaigns, as well as information on the trade fairs and trade sourcing, to name just a few. Sue told me that “we use the website to look at what colours are going to be in, what styles, how well certain items are selling across the world, and when the new collections are shown we can see these straight away. In a way it allows us to be one step ahead, we can judge what sort of things are going to come up before a collection, like the Prada one, is shown”.<sup>16</sup> As a resource it clearly works when it allows a less than six month turnaround of garments strikingly similar to those shown on the designer catwalk (see figures 8 and 9).

Somewhere in the world, a team of creative people sit deciding what is going to “be in” next season; almost like a form of psychology. They can predict what we want to be wearing in the future. You could argue that they are an inspiration just as much as



Figure 9, Topshop banana print leggings, <http://reviews.topshop.com/6025/16P12YYLW/topshop-uk-banana-print-leggings-reviews/reviews.htm>

<sup>15</sup> Sue Franklin, Appendix 1, September 2, 2011, Tunbridge Wells

<sup>16</sup> Sue Franklin, Appendix 1, September 2, 2011, Tunbridge Wells

wandering the streets, but perhaps this is because this is where they take their inspiration from. By taking inspiration and translating it into colours and shapes, as Prada does, they are cutting down the design process meaning Topshop can take these ideas and quickly translate them into clothing. Prada's collections are always unique to others and often controversial in their message so it is difficult to say if she would follow an outer-creative force besides her own intuition and ability but the power of this internet tool in aiding the quick turn-around for high street stores is clear.

### **Conclusion**

The thing which I think most appealed to me about this collection is not just the aesthetics of it, which have a clear strength, but the power of the ideas and concepts and how these were then seen in the high street in a more diluted form. The references to art, culture and music are available to anyone if you go looking for them but the power of the fashion industry is that it can bring to our everyday lives things we may never have the thought about. Your average woman walking into Topshop and buying banana print leggings probably doesn't think about jazz music, and probably doesn't even realise that in putting these on she is adopting the essence of baroque art, of making a statement with grandiose patterns but in a modern, upbeat and more refined way. She is being sold a piece of this culture through the dense network of inspiration and translation that is the fashion industry. From Miuccia Prada seeing a Baroque era table in a gallery to hearing a piece of jazz music in a cafe in Italy these ideals and aspects of history and culture have transcended from the fashion elite, to the fashion conscious to the mass market and the lady walking into her local high street store.

Through the creative genius of the designers and a dense, up-to-date network of connections and resources within the industry things such as jazz music and baroque style, which to us may seem rather "random", become a part of the clothing that we buy in local high street stores every day. Designers feed off one another for ideas and inspirations,

inspiration is taken from past design eras, from other creative disciplines, from nature and simply the world around us so that through a great deal of dedication and hard work from those in the industry these inspirations can be sold to us in the form of clothing. Alexander McQueen said: “A collection is two-thirds artistic and one-third business. But I always remember that it is the fantasy, the artistic side; that makes customers want to buy the straight forward black pants that put the money in the bank”.<sup>17</sup>

---

<sup>17</sup> Alexander McQueen quote, 2005, p.151, Fashion design second edition, London: Laurence King Publishing



## **Bibliography**

Allen, R. E. (1990). *The Concise Oxford Dictionary of Current English*. Oxford: Clarendon Press.

Anon. (n.d.). *1600-1830: Baroque*. Retrieved August 2011, from Architecture.about.com: <http://architecture.about.com/od/periodsstyles/ig/Historic-Styles/Baroque.htm>

Anon. (n.d.). *1650-1790: Rococo*. Retrieved August 2011, from architecture.about.com: <http://architecture.about.com/od/periodsstyles/ig/Historic-Styles/Rococo.htm>

Anon. (Feb/March 2011). All roads lead to Milan. *Wonderland* , 148.

Anon. (2009). *Baroque- style in the age of magnificence*. Retrieved August 2011, from Victoria and Albert Museum: <http://www.vam.ac.uk/microsites/baroque/exhibition/global-style.html>

Anon. (n.d.). *Biography*. Retrieved 2011 August, from Official site of Josephine Baker: <http://cmgww.com/stars/baker/about/biography.html>

Anon. (2010, September 23). *Prada- Milan SS11*. Retrieved August 2011, from WGSN: [http://www.wgsn.com/content/report/Catwalk\\_Shows/Milan/Spring\\_Summer\\_2011/Womens\\_wear/milan\\_womens\\_ss11/prada.html](http://www.wgsn.com/content/report/Catwalk_Shows/Milan/Spring_Summer_2011/Womens_wear/milan_womens_ss11/prada.html)

Anon. (n.d.). *Solutions*. Retrieved 2011 August, from WGSN: <http://www.wgsn.com/?q=solutions>

Barnett, E. (2011, May 01). *Trend-spotting is the new £36bn growth business*. Retrieved 2011 August, from The Telegraph: <http://www.telegraph.co.uk/finance/newsbysector/mediatechnologyandtelecoms/8482964/Trend-spotting-is-the-new-36bn-growth-business.html>

Benjamin, F. (n.d.). *Home*. Retrieved 2011 August, from WGSN: <http://www.wgsn.com/>

Blanks, T. (23, September 2010). *Spring 2011 Ready-to-wear Prada*. Retrieved August 2011, from Style.com: <http://www.style.com/fashionshows/review/S2011RTW-PRADA>

Craik, L. (2009, March 2). *Suited and Welly-booted - Prada's brave and beautiful collection takes inspiration from riverbanks*. Retrieved August 2011, from Mail Online: <http://www.dailymail.co.uk/femail/article-1158491/Suited-welly-booted-Pradas-brave-beautiful-collection-takes-inspiration-riverbank.html>

Jones, S. J. (2005). *Fashion Design second edition*. London: Laurence King Publishing.

Kate Mulvey, M. R. (2007). *A century of fashion, the changing image of woman, 1890s-1990s*. London: Bounty Books.

Marrero, V. (2011, August 10). *Rulings of Special Interest*. Retrieved August 2011, from New York State District Courts, Southern State of New York:  
<http://nysd.uscourts.gov/cases/show.php?db=special&id=122>

Martinez, J. C. (2011, August 28). *Putto*. Retrieved August 2011, from Wikipedia:  
<http://en.wikipedia.org/wiki/Putto>

Menkes, S. (2010, September 23). *Prada: Banana Bright*. Retrieved August 2011, from New York Times: <http://www.nytimes.com/2010/09/24/fashion/24iht-rprada.html?ref=miucciaprada>

Terry Jones, A. M. (2005). *Fashion Now*. Koln: Taschen.

Various. (2009). *The Teen Vogue Handbook*. New York: The Penguin Group.

Vogue. (2011). 177 (February).

**Appendix 1:**

Interview with Sue Franklin, Head of design for Topman; interviewed by Georgia Doe.

**How do you get inspiration for a collection?**

We take inspiration from everywhere. We make trips every year to different locations across the world to take inspiration from other cultures, from cities abroad, from clothing trade fairs, from simply looking at the people there. There's a big emphasis on vintage now too so we regularly do vintage clothes shopping trips to see what we can find that inspires us from past fashion eras. It's hard now though as with the internet such a big thing it's so easy for my designers to sit at a computer all day looking at blogs and websites and I just want to shout at them "get out there and have a look for yourselves!"

**How do you ensure that you are keeping up with "the latest trends"?**

Obviously through looking at the collections at the shows each season and observing what is popular, the trends which are shown by several designers, etc. but we need to ensure that we're up to date and selling these trends in the same season. There are great internet resources available such as WGSN, which we all use to help ensure we can keep up with the trends.

**How do you use WGSN at Topman to aid the design and manufacture process of a collection?**

We use the website to look at what colours are going to be in, what styles, how well certain items are selling across the world, and when the new collections are shown we can see these straight away. In a way it allows us to be one step ahead, we can judge what sort of things are going to come up before a collection, like the Prada one, is shown.