

Initiatives

in Art and Culture

Dressing the Part: The Masculine and Feminine in Fashion

A CONFERENCE IN NEW YORK

*Thursday, Friday, and Saturday
December 1 – December 3, 2005*



Collection, Iris Barrel Apfel. Photo courtesy, The Costume Institute, The Metropolitan Museum of Art.

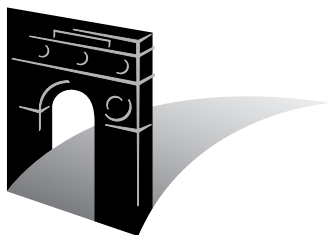


Photo: Helmut Newton. Reproduced in *Fashion: The Century of the Designer, 1900 – 1999* by Charlotte Seeling (Könemann-Verlags-Gesellschaft mbH, 1999; English edition, 2000, p. 357).



Reproduced in *Fashion: The Century of the Designer, 1900 – 1999* by Charlotte Seeling (Könemann-Verlags-Gesellschaft mbH, 1999; English edition, 2000, p. 381).

**NEW YORK
UNIVERSITY**
A PRIVATE UNIVERSITY IN THE PUBLIC SERVICE
School of Continuing and
Professional Studies



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"Dressing the Part" explores the feminine and masculine elements in fashion, their origins, influences on and current expressions of them. We examine both clothes for women and men.

In the 18th century, men's clothing was as embellished as women's. Style setters (e.g., Beau Brummell) and the military's use of decoration and cut to indicate rank, power, and authority contributed to the importance of men's attire.

Although they also celebrated female beauty, visual artists and photographers from Sargent to Horst and Cecil Beaton also capture male elegance. Film stars such as Valentino, Cooper, and Astaire, have also inspired today's designers, including Armani and Lauren. Elements of male attire were used by designers and tastemakers such as Chanel, and worn by stars such as Hepburn and Dietrich.

Contemporary designers have championed the romantic ultra-feminine ideal inspired by movies such as *Gone with the Wind*, sweater girls such as Lana Turner, and today's celebrities among them Nicole Kidman. Versace glamorized and sexualized the female with form-fitting, revealing clothing. Lang and Alaïa used new materials to create clothes that emphasized the female form, while Beene's cuts and approaches to symmetry defined a modern femininity. Other designers blur and combine the masculine and feminine. Victor and Rolf create variations of menswear and design outerwear cocoons that reveal layers of glamorous, femininity. In his jackets and trousers, Ghesquière for Balenciaga combines the male uniform with the House's traditional interest in the classic feminine.

Acknowledging the renewed importance of men's fashion, we also consider houses that design for both men and women, among them Etro, Ralph Lauren, and Donna Karan. Establishments such as Hermès, which started making accoutrements for the sporting life in the 19th century, create relaxed fashions with a look suitable for both men and women, while others that began with accessories, among them Gucci and Louis Vuitton, embrace men's and women's fashion designs that are clearly distinct from a gender perspective.

We express our deep gratitude to Beckenstein Men's Fabrics/Fabric Czar USA, Bergdorf Goodman, Doyle New York, Etro, Fashion Group International, Lambertson Truex, Saks Fifth Avenue, Scabal Group Worldwide, Luke Welles, and The Exeter Group for their support.



Photo: William Walling, Jr., The Kobal Collection. Reproduced in *The Power of Glamour: The Women Who Defined the Magic of Stardom* by Annette Tapert (Crown Publishers, 1998, p. 92).



Photo: <http://www.seasonmagazine.com/Fashion/Assets/billfashions.jpg>

Thursday, December 1, 2005

6:00-8:00 p.m. **Cocktail Reception at Saks Fifth Avenue.**
50th Street Entrance
(between Madison and 5th Avenues)

Friday, December 2, 2005

The day's sessions will take place at The New York Academy of Medicine, 1216 Fifth Avenue (enter just off Fifth Avenue on 103rd Street).

8:30 – 9 a.m. **Coffee and Check-in.**
9 – 9:15 a.m. **Introduction.** Lisa Koenigsberg.
9:15 – 10:15 a.m. **Mastering the Modern: Couture and the Art of Continuous Self-Reinvention.**
Emanuel Ungaro.
10:20 – 11:00 a.m. **Etro: Wit, Whimsy, and Tradition.** Kean Etro.



Photo: Jack Deutsch. Reproduced in *Beene by Beene* Geoffrey Beene by J. Walcott, M. Luther, and P. Parmal (The Vendome Press, 2005, p. 69).



11:00 – 11:15 a.m. **Break.**
11:15 a.m. – 12:00 p.m. **Rara Avis: A Collector's Collector and Her Plumage.**
Iris Barrel Apfel with Stéphane Houy-Towner.
12:05 – 12:45 p.m. **Pattern on Pattern for Men: A Collector's Find.**
Koos Van Den Akker.
12:45 – 2:00 p.m. **Lunch.** (For those wishing to eat at The New York Academy of Medicine, lunches will be available for purchase; attendees will be sent information upon registration).
2:00 – 2:40 p.m. **Understanding the Customer: Marketing Style.**
Michael Vollbracht.

2:45 – 3:25 p.m. **The New Essentials: Accessories for Men and Women.** Richard Lambertson and John Truex.
3:25 – 3:40 p.m. **Break.**
3:40 – 4:25 p.m. **Designing through Nature: Tone and Craft in Jewels.**
Luz Camino.
4:30 – 5:30 p.m. **Glamour: Let it Rock!** Annette Tapert, Pamela Clarke Keogh, and David Wolfe.
6:00 – 8:00 p.m. **Cocktail Reception at Etro.**
720 Madison Avenue (between 63rd Street and 64th Streets)

Photo: http://www.pleasedancewithme.com/photos/FredAstaire_TopHatTailsFlying.jpg.





Courtesy, Etro.



Courtesy, Etro.

Saturday, December 3, 2005

The day's sessions will take place at The New York Academy of Medicine, 1216 Fifth Avenue (enter just off Fifth Avenue on 103rd Street).

- 9:00 – 10:00 a.m. **Masculine – Feminine — The Evolution of Houses: From Specialized Maker to Multi-faceted Designer for Men and Women.** Didier Grumbach.
- 10:05 – 10:50 a.m. **An Insider's View: Legendary Tastemakers.** Francine du Plessix Gray and Grace Mirabella.
- 10:50 – 11:05 a.m. **Break.**
- 11:05 – 11:45 a.m. **Geoffrey Beene: Now Voyager.** Laura Jacobs.
- 11:50 – 12:20 p.m. **Keeping the Star Aloft: The Beene Tradition.** Einar Holilokk.
- 12:25 – 1:05 p.m. **Strong Femininity: A Young Designer's Vision.** Zac Posen.
- 1:05 – 2:20 p.m. **Lunch.** (For those wishing to eat at The New York Academy of Medicine, lunches will be available for purchase; attendees will be sent information upon registration).
- 2:20 – 3:00 p.m. **Winter 1678: The Original Fashion Industry Invents Sportswear.** Joan DeJean.
- 3:05 – 3:35 p.m. **Octave Uzanne: The Man Who Loved Women's Fashion (A True Story from Fin-de-Siècle France).** Valerie Steele.
- 3:40 – 4:10 p.m. **The Most Bejewelled Man in India.** Reema Keswani.

Reproduced in *Them: A Memoir of Parents* by Francine du Plessix Gray (New York: The Penguin Press, 2005, p. 337).



- 4:10 – 4:25 p.m. **Break.**
- 4:25 – 5:05 p.m. **The Difference between Formality and Dandification: The Secret to Being Well-Dressed.** Nicholas Antongiavanni.
- 5:10 – 5:50 p.m. **In a Dandy Fashion: From Brummell & Baudelaire to Feminists & Fashionistas.** Nick Willard.
- 5:55 – 6:25 p.m. **Collision and Crossover: Bridging the Gender Gap.** David Wolfe.
- 6:30 – 8:30 p.m. **“On-Stage” Dressing the Part — An Evening with Willa Kim.** Refreshments to be followed by a presentation by and discussion with Willa Kim.

Presenters

Lisa Koenigsberg, conference director; advisor to the dean for arts initiatives and adjunct professor of arts, NYU School of Continuing and Professional Studies. After initiating the series, she co-directed NYU's three previous fashion conferences and directed the four subsequent fashion conferences. Former positions include: assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals, among them *The Gilded Edge: The Art of the Frame* (2002), *Architecture: A Place for Women* (1991), the *Journal of the Society of Architectural Historians*, and the *Proceedings of the American Antiquarian Society*. She is founder and president, Initiatives in Art and Culture.

June Weir, senior conference advisor; former vice president, Fairchild Publications where she was fashion editor and assistant publisher of *Women's Wear Daily* and *W*; has served as an editor at *VOGUE*, *Harper's Bazaar*, *The New York Times*, *Mirabella*, and inshop.com where her column "June Buzz" appeared; adjunct faculty, NYU School of Continuing and Professional Studies and Parsons School of Design.

Nicholas Antongiavanni, author *The Suit: A Machiavellian Approach to Men's Style* (HarperCollins, forthcoming 2006); using his given name Michael Anton, he is an executive at News Corporation. Trained as a political scientist, he has been a political speechwriter and freelance writer/commentator. He is a leading authority on bespoke men's tailoring and the fine points of men's sartorial tradition and creation, he contributes to the Web site "Ask Andy" under the name of manton.

Iris Barrel Apfel, collector and tastemaker; an American original, she is one of the most vivacious personalities in the worlds of fashion, textiles, and interior design and has cultivated a personal style that is both witty and exuberantly idiosyncratic. Her originality is typically revealed in her mixing of high and low fashion: Dior haute couture with flea-market finds, a canvas dance skirt edged in tinkling bells from a southwestern pueblo worn with a Bill Blass jacket. With panache and discernment, she combines colors, textures, and patterns without regard to period, provenance, or, ultimately, aesthetic conventions. Paradoxically, her richly layered combinations even at their most extreme and baroque project a boldly graphic modernity. An exhibition of her collection, "Rara Avis: Selections from the Iris Barrel Apfel Collection," is on view at The Metropolitan Museum of Art through January 22, 2006; it features fully accessorized ensembles from the 1950s to the present shown as they were originally worn and styled by Mrs. Apfel.

Luz Camino, jeweler; after brief studies of fashion design in Paris, in 1973 she applied to and subsequently attended the "Madrid Jewelry School," obtaining the title "jewelry craftsman," the first woman in Spain to so qualify. Prior to completing her studies, she began accepting small orders that she made herself. After some years of private sales, she began to achieve national and international recognition, and was selected to take part in an exhibition of Spanish jewelry designers at a Munich museum. Nature, embodied in the large garden surrounding her home, is her principal source of inspiration. The cosmos, the stars, and the galaxy, and their relationship to the concept of time play an

important role in a new line of designs. She generally designs one-of-a-kind pieces for a specific client, although, some designs, such as the "Acacias," are produced in limited editions, with each piece displaying subtle variations. For her, the challenge is the design and configuration of a piece; her priorities include control of the creative process and the quality of each piece. In 2003, she began, and

continues, to show at Bergdorf Goodman in a controlled and personal manner.

Joan DeJean, author and Trustee Professor of Romance Languages, University of Pennsylvania; her most recent book is *The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Cafes, Style, Sophistication, and Glamour* (2005). Her areas of research include 17th- and 18th-century French literature, the history of women's writing in France, the history of sexuality, the development of the novel, and the cultural history of late 17th- and early 18th-century France. Her book *The Reinvention of Obscenity: Sex, Lies, and Tabloids in Early Modern France* received the Modern Language Association of America's Aldo and Jeanne Scaglione Prize for French and Francophone Literary Studies. *Against Marriage: The Correspondence of the Grande Mademoiselle*

(2002), DeJean's translation of the letters of Anne-Marie-Louise d'Orléans, Duchesse de Montpensier received the Society for the Study of Early Modern Women's award for the best translation/teaching edition. Among her other publications are: *Ancients Against Moderns: Culture Wars and the Making of a Fin de Siècle* (1996), a finalist for the James Russell Lowell Prize of the Modern Language Association and *Tender Geographies: Women and the Origins of the Novel in France* (1991).

Kean Etro, men's collection designer and creative director, Etro; Kean is known for his poetic, sophisticated collections using vivid, witty, and luxurious fabrics with distinctive prints and embellishments, and his innovative fashion shows and advertising campaigns. Interested in history, antiques, art and books, Kean treasures his *wunderkammer*, his private collection that includes a library of over 4,000 books. Born in 1964, Kean began at Etro in 1982 as a teenager, interning in all divisions including the company warehouse. In 1988, he became Director of Retail overseeing European boutiques, while starting the fragrance division. In 1990, he was named creative director, with responsibility for the men's, women's and accessories divisions. In 1996, he launched Etro's fashion collections: men's runway first, women's second. In 1999, he passed the responsibilities of women's design to his sister, Veronica. Founded in Milan in 1968 as a textile design company by Gimmo Etro who now shares the responsibilities of the company with his children, Etro—including the men's, women's, accessories, home, and fragrance collections—conjures a vision of colorful luxury. Etro was the first to look to the East for inspiration and to infuse each line with a cultural or artistic point of view. In 1981, Etro began to manufacture home textiles; in 1983, accessories (scarves, ties and shawls); in 1984, handbags and suitcases. Additionally, 1984 marked the company's expansion into retail, when its retail flagship was established in Milan.

Francine du Plessix Gray, author; her most recent book, *Them: A Memoir of Parents* (2005), commemorates her father, Bertrand du Plessix; her mother, Tatiana Yakovleva du Plessix Liberman; and her stepfather Alexander Liberman, the artist and photographer who served as Director of Condé Nast



Photo: <http://www.lafterhall.com/coopersm.jpg>. The Museum at the Fashion Institute of Technology.



Photo: <http://www.lafterhall.com/coopersm.jpg>. The Museum at the Fashion Institute of Technology.

Photo: Alfred Eisenstadt. Reproduced in *The Power of Glamour: The Women Who Defined the Magic of Stardom* by Annette Tapert (Crown Publishers, 1998, p. 229).



Publications. Gray emigrated to the United States with her Russian-born mother following her father's death with the Free French Forces in World War II. After receiving her B.A. from Barnard College, she was a reporter for United Press International, and book editor for *Art in America*. In the 1960's she began publishing fiction and political essays in *The New Yorker*. She later published in numerous other periodicals, including *The New York Review of Books*, *The New Republic*, and *The New York Times Book Review*. In 1983 she received the National Magazine Award for Best Reporting for her articles in *Vanity Fair* on Klaus Barbie and the French Resistance. Her books, which have been published in scores of foreign editions, include: *Divine Disobedience: Profiles in Catholic Radicalism* (1970), *Hawaii: The Sugar-Coated Fortress* (1972), *Lovers and Tyrants* (1976), *World Without End* (1981), *October Blood* (1985), *Adam & Eve and the City* (1987), *Soviet Women: Walking the Tightrope* (1990), *Rage and Fire: A Life of Louise Colet* (1994), and biographies of the Marquis de Sade (1999) and the French philosopher Simone Weil (2001). She has taught at CCNY, Yale, Columbia, Brown, and Princeton universities; and in 1999 held the Gladys Krieble Delmas Professorship of European Studies at Vassar College. She is a Chevalier de l'Ordre des Arts et des Lettres.

Didier Grumbach, president of the Fédération Française de la Couture, du Prêt-à-Porter des Couturiers et des Créateurs de Mode and president of the Chambre Syndicale de la Haute Couture, positions he has held since 1998. From 1978 to 1998, he also was president of Thierry Mugler. Prior to that, he was CEO of Groupe C. Mendes (1963 – 78), which in 1968 held 10 worldwide contracts with haute couture houses for manufacture and licensing; such contracts would come to include, in 1974, one with Valentino and, in 1976, one with Chanel. From 1966 to 1978 he was the co-founder, with Pierre Bergé, of Yves St. Laurent Rive Gauche; from 1980 to 1985, he was president of Yves St. Laurent Rive Gauche USA and of Yves St. Laurent Inc. From 1971 to 1976, he was founder and head of "Createurs et Industriels," an affiliate of C. Mendes, that permitted young designers (among them Emmanuelle Khanh, Ossie Clark, J.-C. de Castelbajac, Issey Miyake, and Roland Chakkal) to work with manufacturers to create and present their collections. From 1967 to 1985, he served as president and founder of "Paris Collections, Inc.," an affiliate of C. Mendes, and the first French fashion association established in the United States. In 1985 he began his tenure at the Institut Français de la Mode (I.F.M.), becoming director of the Marketing Department (1986), then director of Academic Studies (1989); and finally dean of Faculty (1997). In January 1997, he presented the calendar of couture to invited members (Thierry Mugler and Jean-Paul Gaultier), having, in 1992, been appointed as president of the commission to reform

the status of haute couture by Dominique Strauss-Kahn, then Minister of Industry. He is the author of *Histoires de la Mode* (1993, Editions de Seuil).

Einar Holilokk, design director Geoffrey Beene since 2004, responsible for couture designs and giving design direction to the network of licenses for men's and women's sportswear; after attending Parson's School of Design in New York and Paris, he joined Geoffrey Beene's design team and discovered the world inside the garment: the cut and draping to perfectly sculpt the body. Growing up in Norway, he came to New York at the age of 20 to study fashion. Beene's unwavering commitment to design philosophy offered Holilokk an alternative traditional Seventh Avenue fashion career. Holilokk returned to Europe after working with Beene for four years; realizing the City's impact on him, he returned to New York,



Courtesy, Luz Camino.

working for Yohji Yamamoto and in 1999 rejoining Beene with whom he enjoyed a deep comradeship and shared a passion for fabrics, and for functional design that provides comfort, glorifies the body and references the past.

Stéphane Houy-Towner, research associate with The Metropolitan Museum of Art's Costume Institute and a fashion and accessories scholar; Houy-Towner is the co-curator of the museum's current exhibition, "Rara Avis: Selections from the Iris Barrel Apfel Collection." A native of Paris, Houy-Towner provides expert reference and consulting services to auction houses, fashion writers and international fashion houses. He has been a contributing editor on design to a number of publications from *Elle Décor* to *Grolier's New Book of Knowledge*. A popular university and museum lecturer, Houy-Towner holds degrees from The Cooper-Hewitt, National Design Museum, Smithsonian Institution/Parsons School of Design, and the University of California at Santa Barbara.

Laura Jacobs, contributing editor, *Vanity Fair*; her fashion criticism has appeared in *The New Republic* and the English periodical *The Modern Review*; author, *The Art of Haute Couture* (1995), *Beauty and the Beene* (1999), and the novel *Women about Town* (2002).

Pamela Clarke Keogh, author; her most recent book, *Elvis Presley: The Man, The Life, The Legend* (2004) is the first authorized biography of Elvis Presley. Her second book was about Jacqueline Kennedy Onassis; *Jackie Style* (2001). Written with the consent of Caroline Kennedy and with an introduction by Valentino, the book's publication was timed to coincide with The Metropolitan Museum of Art's exhibit of Mrs. Kennedy's White House clothing. Her first book, *Audrey Style* (1999) focused on Audrey Hepburn, and included many rarely seen photos. All of her books were on *The New York Times* bestseller list, were featured in numerous publications, and received extensive media coverage. Keogh also publishes widely in *Town & Country*, *British Vogue*, *Self*, and *The New York Times Style* section.

Reema Keswani, owner and designer of Golconda, a jewelry firm based in New York, and the author of *Shinde Jewels* (Assouline, 2004). Previously, she worked in the jewelry department at Christie's Auction House.

Willia Kim, theatre and dance costume designer; a native of Los Angeles (she was educated at that city's Chouinard Institute of Art), Kim began as an assistant to the designer Raoul Pene de Bois. Her first theatre design was the Off-Broadway drama *Red Eye of Love* (1961), which was followed by *Funnyhouse of a Negro* (1964), *Dynamite Tonight* (1964), *The Old Glory* (1964), *Scuba Duba* (1966), *The Ceremony of Innocence* (1967), *Promenade* (1970), and *The Screens* (1971). Her first major hit was Bob Fosse's *Dancin'* (1978). After that, she designed several major productions, including *Sophisticated Ladies* (1981), *Song and Dance* (1985), *The Front Page* (1986), *The*



Photo: Jack Deutsch. Reproduced in *Beene* by Geoffrey Beene by J. Walcott, M. Luther, and P. Parnal (The Vendome Press, 2005, p. 103).

Will Rogers Follies (1991), *Grease* (1994), and *Victor/Victoria* (1995). Her introduction to dance, for which much of her most distinguished work has been done, came in 1962 with Glen Tetley's *Birds of Sorrow*. She has worked at the San Francisco Ballet, National Ballet of Canada, Pennsylvania Ballet, Smuin Ballets, Eliot Feld/Ballet Tech, Ballet Hispanico, and many others. Among her numerous awards are Tonys for *Sophisticated Ladies* and *The Will Rogers Follies*, Drama Desks for *Promenade, The Screens*, and Sam Shepard's *Operation Sidewinder* (1970), an Obie for *The Old Glory*, a Joseph Maharam Award for *The Screens*, and an Emmy for San Francisco Ballet's *The Tempest*.

Richard Lambertson and John Truex, designers who formed their accessories company in 1997; Lambertson began his career in the New York fashion industry, working for the visual merchandising department at Saks Fifth Avenue, then moving on to the fashion offices at Bergdorf Goodman, and subsequently to Barney's New York. He then moved from retail to design, joining Geoffrey Beene. In 1990, he moved to Milan to become design director of Gucci, returning to New York in 1994 as the senior vice president and creative director at Bergdorf Goodman. His partner, John Truex, intended to pursue a career in advertising, but his path changed when—during his senior year at The University of Cincinnati—he designed a leather satchel to carry his books and sketchpad. In 1985, Truex moved to New York to join the accessory house of Carlos Falchi, becoming vice president of design. In 1996, he joined the ck Calvin Klein division of the Nine West Group, serving as the director of Design and Sourcing, and gained extensive experience with manufacturers and tanneries. In 1997, Truex and Lambertson decided to capitalize on their combined knowledge and create their own accessories house with a decidedly American voice. "The idea was ... to craft a modern-day heritage product steeped in authenticity and amazing quality..." The Lambertson Truex collection began exclusively with bags in 1998, and in 2000 expanded to shoes and small leather goods. "Our vision was shaped by our work for large brands, but we knew we wanted to design something quite different. We wanted to create precious luxury accessories for independent women and men who have a strong personal style, and who have a unique way of wearing the pieces we design."

Grace Mirabella, former editor in chief, *Vogue*, a position she held for over 17 years, after which she went on to found her own magazine, *Mirabella*; author, *In and Out of Vogue: A Memoir* (1995) and columnist *Quest* and *Luxe* magazines; member, Hall of Fame for the International Best Dressed Poll (1975) and recipient, special award, Council of Fashion Designers of America (CFDA).

Zac Posen, designer; he grew up in New York's Soho, the son of a painter and a lawyer, Posen has been designing clothes since early childhood, spending his teenage years learning about fashion history, and at his sewing machine. After the pre-college program at Parson's School of Design and two years interning at The Metropolitan Museum's Costume Institute with curator Richard Martin, he was accepted at the age of 18 to London's Central St. Martin's; a couture piece that he submitted for the Victoria and Albert (V & A) "Curvaceous" exhibit won the V & A prize and was acquired for the permanent collection. Posen also set up a studio in his Bloomsbury apartment, where he made one-of-a-kind pieces and took. Arguably, this is where his most important training took place, designing, patternmaking, sewing and tailoring the custom garments. In 2001, Posen returned to New York where he caught the attention of several retailers and was invited to participate in a Gen Art Fashion Show. Posen's Fall '02 line, presented at the Angel Orensanz Center, was picked up by several key retailers. While working from his parent's loft, Posen solicited the collaboration of his mother, Susan Posen, as his CEO and of his sister, Alexandra, as his creative director. Posen now works in a beautiful studio in Tribeca, where he creates three collections a year. His line is sold at leading retailers and in the finest specialty stores across the country and in England, France, Germany, Italy, Russia, and in the growing markets of Canada, Brazil, and Japan.

Valerie Steele, director and chief curator, The Museum at the Fashion Institute of Technology and editor, *Fashion Theory: The Journal of Dress, Body & Culture*; among her recent publications are *The Corset* (2001), *Fashion Italian Style* (2003), and *Encyclopedia of Clothing and Fashion* (3 vols; 2005).

Annette Tapert, author; among her publications are *The Power of Glamour: The Women Who Defined The Magic of Stardom* (1998) and *The Power of Style: The Women Who Defined the Art of Living Well* (with D. Edkins, 1994); journalist for a variety of nationwide publications including *Architectural Digest* and *Town & Country*.

Emanuel Ungaro, designer; after discovering the South of France, his father, a tailor from Southern Italy, moved his family there. From the age of 6, Emanuel, second of six children, played with the sewing machine. Moving to Paris at 22, he began his six-year apprenticeship with Cristobal Balenciaga. This period brought him rigor, perfection, and the eternal search for an ideal. In 1965, his first collection was presented and met with considerable success, and Emanuel Ungaro Haute Couture was opened. In 1967, he moved his workshop to Avenue Montaigne where the House remains. In 1968, he opened his first ready-to-wear shop. Two years later, such shops would open in American department stores. In 1977, the first Ungaro store opened in the US. He began designing for men in 1973. In 1999, he created an eyewear line in partnership with Luxottica. In 1982, the Ungaro Diffusion line was launched in Europe; such a line was introduced in the US in 1991. Ungaro, who has anticipated trends for three decades, acquired an international reputation for his mixtures of printed patterns, bold and contrasting colors, and exceptional draping effects which accentuate femininity and sensuality. His designs were inspired by Aix-en-Provence, and the sun and light of the South. In 1983, he launched a perfume Diva, which was then adapted to Fleur de Diva. In 1996, Ungaro forged a partnership with Ferragamo. To celebrate the 30th anniversary of the first Emanuel Ungaro store in Paris, the architect Antonio Citterio created a new concept for the stores worldwide. In 1992, Editions Electa published a book to celebrate the 25th anniversary of Ungaro's Haute Couture. Among the numerous awards he has received are: the "Neiman Marcus" Award (1969); the Best designer Award (Mexico) and the German Golden Spinning Wheel (both 1971); the "Golden Thimble" French Couture Award (1980); "Mode Woche" (Munich, 1990); City of Marseilles Prize (1991); an honorary professorship, University of Shanghai (1995); "La Aguja de Oro" (1999); "T" of Telva de Madrid (2002); and the Pratt Institute of Design Award (2004).

Koos Van Den Akker, designer; known for his painterly delight in mixing colors, patterns, and textures in unusual, often one-of-a-kind garments. Having studied at L'Ecole Guerre Lavigne and apprenticed at the House of Christian Dior, Van Den Akker undertook the fabric collages that have become his hallmark. He opened his first salon in The Hague in 1965, selling his own custom-made dresses. Since arriving in the US in 1968, he has been creating simple shapes embellished by rich surface manipulations. After selling fashions from his apartment and then from a boutique on Columbus Avenue, he opened his store at Madison Avenue and 68th Street, and later one in Beverly Hills and a men's boutique. In the mid 1970s, he started a wholesale line with a showroom at 550 Seventh Avenue. In 1983, he presented a modestly priced collection, Hot House. By 1986, he was designing lingerie, daytime and evening clothes, furs, and home furnishings. During the 1980s, Van Den Akker gained a following among show business personalities, in particular Bill Cosby. In 1989, Van Den Akker detailed how to make creative clothing in an article in *Threads Magazine*. After several difficult years, in 1995, long-time client Veronica Vickers approached Koos with the idea of a new partnership:

Courtesy, Koos Van Den Akker.





"Koos Et Co" was born, beginning in the Village and then returning to Madison Avenue. In 1998, Koos began working with QVC, designing a line called "Koos of course!" an exclusive QVC label that has become their top selling line and which he defines as "mass couture."

Michael Vollbracht, creative director, Bill Blass, since 2001. In 1969, after studying for three years at the Parsons School of Design, he joined Geoffrey Beene's design team, and in 1970, he was chosen to design Beene Bazaar. In 1971, Donald Brooks hired him to design Boutique Brooks. Vollbracht joined Henri Bendel in 1973 as their in-house illustrator for *The New York Times*

(NYT). In 1975, he began working for Bloomingdale's where he illustrated the store's ads for the *NYT* and *Vogue*. While his modernistic works became internationally known, his signature illustration for a Bloomingdale's shopping bag caused the biggest sensation. In 1979, Vollbracht launched the Michael Vollbracht collection, known for its bold shapes and graphic prints, for which he received the 1980 Coty Designer of the Year Award. In 1985, Vollbracht wrote and illustrated *Nothing Sacred*, a visual diary of his 25 years in New York. That year, he closed his business to concentrate on his art, and was selected in 1989 by *The New Yorker* as one of their top illustrators. A mentor of Vollbracht's since his student days at Parsons, Bill

Blass tapped Vollbracht in 1969 to catalog his work which resulted in *Bill Blass: An American Designer* (with H. O'Hagan and K. Rowold, 2002) and the retrospective of Blass' career at Indiana University's art museum (2002).

Nick Willard, freelance writer and critic. He is the New York-based columnist for *Dandyism.net*, a leading Website for men's style, history, and the arts. He holds degrees from Fordham and Columbia Universities.

David Wolfe, creative director, Doneger Creative Services; one of the fashion industry's most quoted authorities, having earned international credentials for his work as a fashion, color, and trend forecaster; prior to joining the company in 1990, Mr. Wolfe spent 10 years at The Fashion Service, a trend forecasting service he founded and managed. His previous experience also includes the role of creative director with I.M. International, one of the world's first fashion forecasting and consulting firms.

Also of Interest

American Ingenuity: Sportswear from 1930 to 1970

June Weir
Feb. 23 – April 6, 2006; 10 – 12 p.m.
X03.8530-001/\$320

From the moment wartime Paris was occupied, speculation began about the future of American fashion. From the 1930s to the '70s a golden age of American fashion ensued as American sportswear came into its own. We explore how designers Claire McCardell, Tina Leser, Bonnie Cashin, Tom Brigance, and Clare Potter responded to fabric-saving regulation L-85, employing innovative techniques (wrapping and tying; latching; big pockets; mix-and-match); and the use of elements from men's and activewear) that became the bedrock of the American sportswear look. A museum trip, guest speakers, and film footage illuminate how American sportswear came to epitomize understated elegance.

Registration for this course is by Internet or phone only. Using your Visa, Mastercard, American Express or Discover Card, go to www.scps.nyu.edu or call (212) 998-7171. Refer to course number X03.8530-001.

Photo: Jack Deutsch. Reproduced in *Beene* by Beene Geoffrey Beene by J. Walcott, M. Luther, and P. Parmal (The Vendome Press, 2005, p. 129).

Courtesy, Lambertson Truex.



Courtesy, Lambertson Truex.



Cover (clockwise): Jean-Louis Scherrer (French, founded 1962), *Coat*, autumn/winter 1990–1991, multicolored rooster, duck, and fowl feathers and Friedrich's Optik, *Eyeglasses*, 2004, black acetate-plastic. Collection, Iris Barrel Apfel. Photo courtesy, The Costume Institute, The Metropolitan Museum of Art; Yves Saint Laurent, *Grey Pin-stripe Suit and Pearl-grey Blouse*, 1975. Photo: Helmut Newton. Reproduced in *Fashion: The Century of the Designer, 1900 – 1999* by Charlotte Seeling (Konemann Verlagsgesellschaft mbH, 1999; English edition, 2000, p. 357); Emanuel Ungaro, *Two Evening Dresses*. Reproduced in *Fashion: The Century of the Designer, 1900 – 1999* by Charlotte Seeling (Konemann Verlagsgesellschaft mbH, 1999; English edition, 2000, p. 381). **Text panel:** William Walling, Jr., *Image of Carole Lombard*, The Kobal Collection. Reproduced in *The Power of Glamour: The Women Who Defined the Magic of Stardom* by Annette Tapert (Crown Publishers, 1998, p. 92); Michael Vollbracht, *Five Outfits for Bill Blass*. Photo: <http://www.seasonmagazine.com/Fashion/Assets/billfashions.jpg>. **Thursday, December 1 panel, top to bottom** Geoffrey Beene, *Silver Grey Silk Jersey Halter Gown with Yin-Yang Net Insert*, Spring 1996. Photo: Jack Deutsch. Reproduced in *Beene* by Beene Geoffrey Beene by J. Walcott, M. Luther, and P. Parmal (The Vendome Press, 2005, p. 69); Emanuel Ungaro, *Bridal Gown for a Flower Child*, 1969. Photo: Bert Stern. Reproduced in *Fashion: The Century of the Designer, 1900 – 1999* by Charlotte Seeling (Konemann Verlagsgesellschaft mbH, 1999; English edition, 2000, p. 380); Fred Astaire, *Still image from "Top Hat"*, 1935. Photo: http://www.pleasedancewithme.com/photos/FredAstaire_TopHatTailsFlying.jpg. **Saturday, December 3 panel, top to bottom:** Etró, *Woman's Outfit*, Fall/Winter 2005. Courtesy, Etró; Etró, *Man's Outfit*, Fall/Winter 2005. Courtesy, Etró; Irving Penn, *Mr. and Mrs. Alexander Liberman with Francine du Plessix Gray*, February 1948. Reproduced in *Them: A Memoir of Parents* by Francine du Plessix Gray (New York: The Penguin Press, 2005, p. 337). **First presenters panel (top to bottom):** Willa Kim, executed by Barbara Matera, Ltd., *Garden Salad Ensemble*, silk, net, satin, nylon, lycra, velvet,

foam, 1988. Photo: <http://www.lafterhall.com/coopersm.jpg>. The Museum at the Fashion Institute of Technology; Willa Kim, executed by Barbara Matera, Ltd., *Pasta Salad Ensemble*, silk, chiffon, satin, lycra, styrofoam, nylon, spandex, 1988. Photo: <http://www.lafterhall.com/coopersm.jpg>. The Museum at the Fashion Institute of Technology; Alfred Eisenstadt, *Image of Marlene Dietrich in Top Hat and Tails for Life Magazine*, 1929. Reproduced in *The Power of Glamour: The Women Who Defined the Magic of Stardom* by Annette Tapert (Crown Publishers, 1998, p. 229). **Second presenters panel (top to bottom):** Luz Camino, *Lily Brooch*, mother of pearl, sapphires, amethysts, diamonds, peridot, enamel, and silver and gold. Courtesy, Luz Camino; Geoffrey Beene, *Silk Jumpsuit with Patent-leather Flower*, Spring 1997. Photo: Jack Deutsch. Reproduced in *Beene* by Beene Geoffrey Beene by J. Walcott, M. Luther, and P. Parmal (The Vendome Press, 2005, p. 103). **Third presenters panel (top to bottom):** Koos Van Den Akker, *Designer's Sketch for Men's Outfit for DDR*, 1970s. Courtesy, Koos Van Den Akker. **Fourth presenters panel (top to bottom):** Geoffrey Beene, *Black Cotton Faille Jacket with White Cotton Satin Contrasts*, *White Linen Pants*, Spring 1992. Photo: Jack Deutsch. Reproduced in *Beene* by Beene Geoffrey Beene by J. Walcott, M. Luther, and P. Parmal (The Vendome Press, 2005, p. 129); Lambertson Truex, *Women's Handbag, "The Westie"*, glazed crocodile, 2005. Courtesy, Lambertson Truex; Lambertson Truex, *Men's Bag, "The City Bag"*, matte crocodile, 2005. Courtesy, Lambertson Truex. **Registration panel:** Image of Marlene Dietrich. Courtesy, Douglas Whitney. Reproduced in *The Power of Glamour: The Women Who Defined the Magic of Stardom* by Annette Tapert (Crown Publishers, 1998, p. 244). George Hurrell, *Image of Gary Cooper*, Reproduced in *Hurrell's Hollywood Portraits* by Mark A. Vieira (Harry N. Abrams, 1997). **Mail Panel:** Zac Posen, *Red wedding dress worn by Alexandra Posen on Her Wedding Day and Escorted by Her Father, the Artist Steven Posen* (2004). Photo courtesy: Zac Posen.

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Dressing the Part: The Masculine and Feminine in Fashion

A CONFERENCE IN NEW YORK

*Thursday, Friday, and Saturday
December 1 – December 3, 2005*