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The Preservation of Physical Fashion Forecasts

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Library
and Information Science

by

Alexander John Kosztowny

2015

ABSTRACT OF THE THESIS

The Preservation of Physical Fashion Forecasts

by

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Master of Library and Information Science

University of California, Los Angeles, 2015

Professor Ellen J Pearlstein, Chair

Archivists, librarians, and historians desire to preserve the past. Many aspects of fashion design, from costume, illustrations, and swatches have been archived as an integral part of documenting the design process. Trend predictives or forecasting reports are utilized by the fashion industry, yet are not preserved. These books are used to predict what silhouettes, colors, and fabrics will be popular in upcoming seasons, so designers, manufacturers, and retailers can successfully sell items that consumers want. These forms of ephemera have an original intent that was not meant to last long periods of time, and interviews with publishers, experts in fashion, libraries, museums, and archives indicate varied viewpoints about the need to preserve these physical books. I will present information about fashion and trend forecasting, along with interview findings about preservation of trend forecasts. I will explore why these books should be saved due to their documentation of costume history, popular culture, social history, and the evolution of the fashion industry from a designer based industry to a global communication of style and technology as well as address issues of digitization of trend reports.

Key words: predictive, preservation, fashion, forecast, trend, ephemera

The thesis of Alexander John Kosztowny is approved.

Jonathan Furner

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Ellen J Pearlstein, Committee Chair

University of California, Los Angeles

2015

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Introduction

Archivists, librarians, and historians desire to document, save, and preserve the past. Many other aspects of fashion design, from costume, illustrations and swatches have been archived as an integral part of documenting the design process. One item currently utilized by a majority of the fashion industry, yet not well preserved, is trend predictives or forecasting reports. These books, which are published multiple times a year, are used by the fashion industry to predict what silhouettes, colors, fabrics, and styles will be the most popular in upcoming seasons, so that designers, manufacturers, and retailers can successfully sell items that consumers want. This is a form of ephemera that has had an original intent that was not meant to last long periods of time, yet these items need to be kept and preserved to the best of archivists' and preservationists' abilities.

There is a need to preserve these books in order to document costume history, popular and street culture, social history, and to document how the fashion industry has evolved from an elusive, designer based industry to a global source of communication about style, technology, and individualism. Historians and researchers can use trend predictives to both document and discover how we dressed in the past. In recent years, contemporary fashion has been elevated from a practical, decorative art to a level equal to fine art, worthy of museum exhibits and gallery exhibitions, demonstrating the need for and popularity in preserving a variety of fashion's aspects. Also, contemporary fashion and costume designers can use these books to draw inspiration for future collections or use as inspiration to design historically accurate period pieces. Furthermore, the physical books serve important functions for dealing with visual and tactile learners, and how physical skills are applied to fashion design, handcraft, and manufacturing.

My writing will address the physical preservation of trend forecasting reports. First, I will provide an explanation of trends, trend forecasting, and their application in the fashion industry, as well as a history of their use. This includes their short lifespan in terms of their original intent, which affects their physical elements and ageing properties. Second, primary research will be applied in the form of interviews with prominent figures that directly use or may benefit from the preservation of trend forecasting reports. These individuals fall into four main categories based on their employment or institution, including the companies that are the creators and manufactures of the trend books - museums collect and interpret fashion - fashion designers - and fashion design schools and their libraries, which use trend forecasting books to teach and aid in design studies. The results of this research is middling, and proves that the preservation of these books is reliant on the collections policies of individual institutions and each opportunity for preservation is based on a case-by-case basis. Third, the reasons behind preserving the physical trend forecasting books will be argued based on the importance of fashion as a form of art, commerce, and design documentation. Then, fashion forecasts will be compared to other ephemera, such as newspapers and auction catalogs, which have a short life for the intent for which they were originally produced, but continue to be preserved. Next, the benefits and drawbacks of physical copies versus digital copies or digitization will be discussed. This will involve use and access, housing and technological capabilities, copyright concerns, and format issues. Penultimately, the granular preservation of the physical trend reports will be discussed, including how to store, display, and care for the books due to their unique multimedia properties. Lastly, an advocacy plan is presented with options for institutions to consider if they desire to preserve fashion forecasts.

Trend Forecasting

Fashion is a way that people can express themselves. When we get dressed, we make a conscious effort in picking out our outfits, focusing on style or comfort, with emphasis on colors, fabrics, and silhouettes that accentuate or hide the body underneath. However, as much as we like to believe we have individual style and taste, we are told by the fashion industry what to like, what to buy, and what to wear. Even non-conformists, whose dress oppose current popular styles, have few choices that have not already been specifically preselected when buying new items. In the 2006 film, *The Devil Wears Prada*, Miranda Priestly, editor-in-chief of *Runway Magazine*, describes how even though her intern Andy may not have much interest in fashion, it greatly affects how Andy presents herself to the world:

You go to your closet and you select [...] that lumpy blue sweater, for instance because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. But what you don't know is that that sweater is not just blue, [...] [i]t's actually cerulean. And you're also blithely unaware of the fact that in 2002, Oscar de la Renta did a collection of cerulean gowns. And then I think it was Yves Saint Laurent... wasn't it who showed cerulean military jackets? [...] And then cerulean quickly showed up in the collections of eight different designers. And then it, uh, filtered down through the department stores and then trickled down into some tragic Casual Corner where you, no doubt, fished it out of some clearance bin. However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry when, in fact, you're wearing the sweater that was selected for you [...]. (*The Devil Wears Prada*)

This speech touches on the phenomenon of trends and how every person, no matter how individual or unique they believe their style to be, is exposed to and affected by fashion trends.

What is a trend? In *The Trend Forecaster's Handbook* by Martin Raymond, a trend is:

Not, as some people think, a term exclusively associated with the world of fashion. Nor is it a term that simply refers to processes, which affects physical or aesthetic changes in our culture. A trend can be emotional, intellectual, and even spiritual. At its most basic, a trend can be defined as the direction in which something (and that something can be anything) tends to move and which has a consequential impact on the culture, society, or business sector through which it moves. (Raymond 14)

Trends can and do affect all industries and businesses. In design, the same trends seem to transcend various industries at the same time. For example, at one point in time, automobiles, clothing, the architecture of buildings, interiors, and product design can all have an Art Deco aesthetic, or a minimalist modern look, or an opulent, Rococo feel. When specifically talking about fashion trends, we refer to articles of clothing or elements and details of garments that are currently popular and successfully being sold in stores. For example, in one particular fashion season, the color red may be popular, sequins may be 'in' or all stores may seem to be selling skirts of a certain length. On that note, other markets, industries, and information such as demographics and socioeconomics can influence fashion trends. Kate Betts, a contributing editor for *TIME Magazine*, states in the documentary, *Scatter My Ashes at Bergdorf's* how the economy and the current financial state can affect skirt lengths:

When you think about hemlines and the whole relationship between hemlines and the financial world, they always said, 'you follow hemlines and you follow the market: They went up and down with the markets. So, in the 60s, obviously, when the boom happened

hemlines went up. In the 70s, with the recession, they came crashing down. (*Scatter My Ashes at Bergdorf's*)

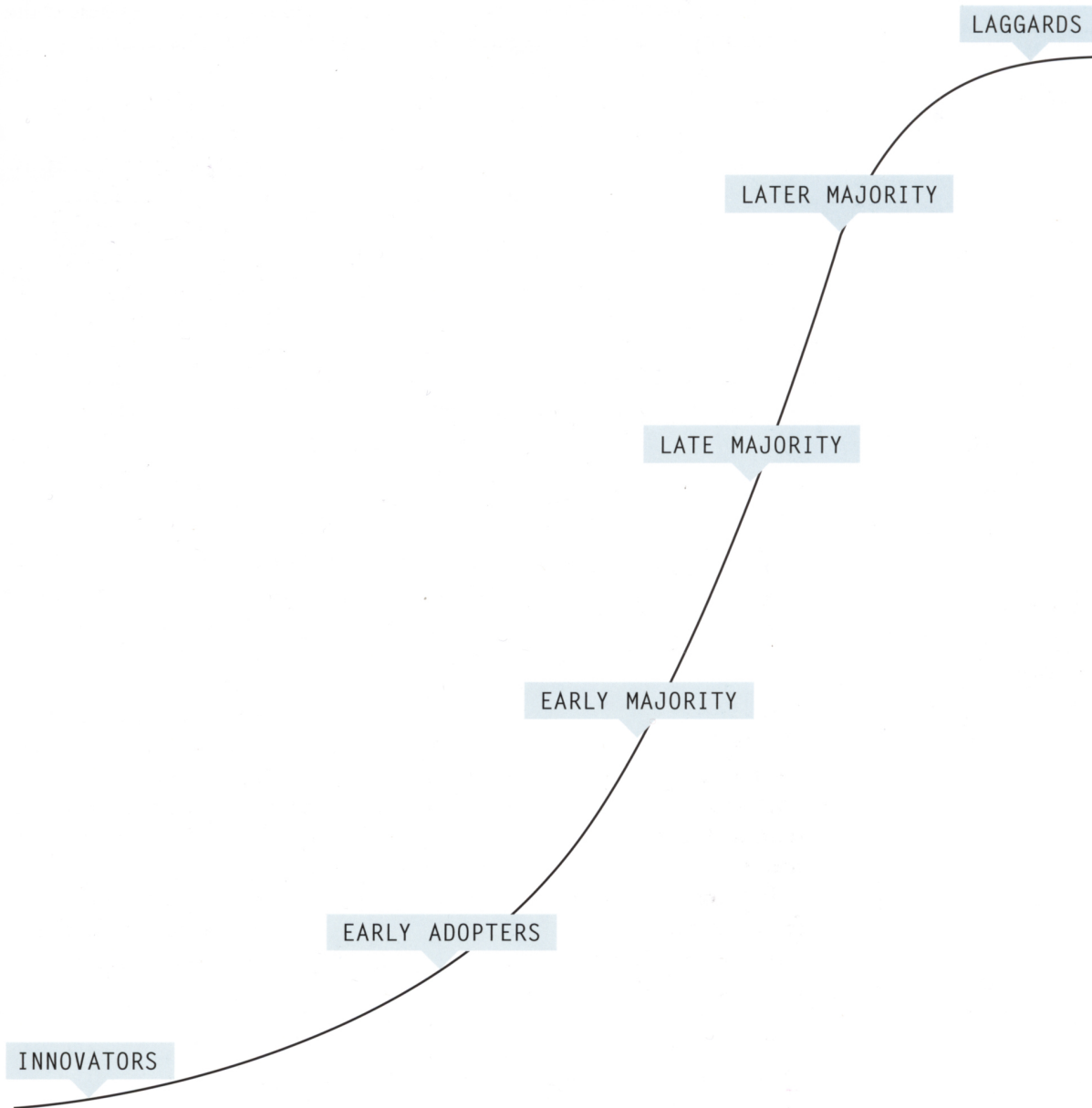
Where do trends come from? Trends can come from celebrities, popular culture, politics, historic events from around the globe, a rejection or embrace of styles made popular in the past, or from fashion houses or companies, and brands, where designers strive for the next successful look. In the book *100 Ideas that Changed Street Style*, Josh Sims describes that the trickle-down theory is most popular when explaining how trends are created throughout fashion history:

The oldest and most accepted theory as to the way fashion works is that the wealthier upper ranks of society set the trends for the masses; or, in more contemporary terms, the most exclusive fashion companies set the styles through catwalk shows, which are then emulated on the street in a form both more affordable and less extreme. (Sims 150)

The opposite theory, the trickle up theory, describes how street style, or garments made popular by subcultures or counter-culture or fashion revolutions, become glamorized or idolized by fashion houses, and find their way into high end garments and couture wear. Examples of street wear fashions or work wear turned high-end include black leather motorcycle jackets, military dog tags, punk sweaters with safety pins and holes in them, and denim jeans.

The following diffusion curve from *The Trend Forecaster's Handbook* demonstrates the time it takes, as well as the number of adopters it takes, for certain styles or trends to become popular. Only a few early adaptors are taking advantage of new and innovative ideas and it takes time for the masses to catch on. As certain ideas become more popular and more people embrace them, enough time has passed that the early innovators have already moved on to the next new idea.

Diffusion Curve



(Raymond 19).

Trend Forecasting Publications

Trend forecasting publications are produced by trend forecasters and there are companies that predict and present trends in today's fashion industry. Multiple times each year, designers,

retailers, and companies from across the globe produce fashion collections of a certain look and aesthetic based on specific trends that have been predicted. These trend forecasts, or predictive reports, are the books that the trend forecasting companies in the fashion industry publish several times a year in order to predict what will be in style, and what colors, silhouettes, fabrics, and details will be successful. The companies consist of a team of global, creative trend forecasters who find the threads of commonality between designs, industries, and global shifts and determine what trends are popular. Associated with the definition of a trend, Raymond notes that:

By definition and activity, trend forecasters are lifestyle detectives: men and women who spend their time detecting patterns or shifts in attitudes, mindsets, or lifestyle options, that run against current thinking or how people normally behave, live, dress, communicate, and trade [...using] a battery of techniques and processes that have been derived from disciplines as diverse as sociology, psychology, and ethnography, and from methods such as military and scenario planning, and even role playing. (Raymond 12, 14)

In terms of fashion, trend forecasters may look at high end runway shows, art exhibits at major museums, what people are wearing in markets or street fairs, or celebrity style to determine the direction in which colors, silhouettes, and materials, shapes, and moods is going. These individuals travel the globe, photographing and taking samples from all aspects of life that can be influential. Nature, technology, innovative inventions like 3D printing, architecture, ethnic cultures, and youth cultures are popular sources of inspiration for trend forecasters that are then translated into the forecasting books as trends. They also look at fashion blogs and runway shows for information.

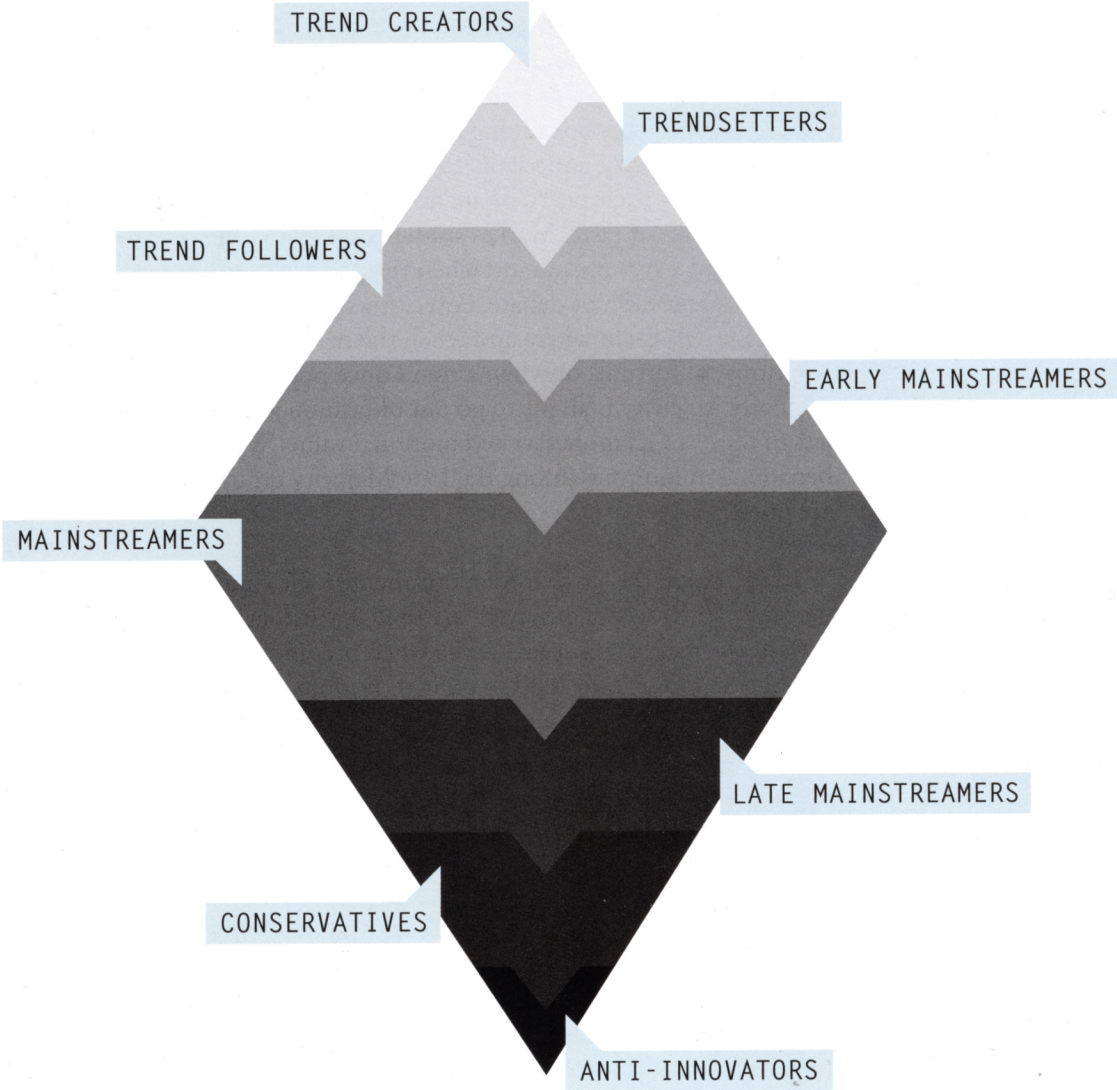
Because of the multinational aspect of our world, and with communication being so rapid, global, and connected with so many people, trend forecasters are currently both at an advantage and disadvantage. On the one hand, they have access and the opportunity to travel and get stimulation from every corner of the earth, and can interact with a variety of cultures, people, and crafts to provide unique and innovative visions and muses for others. On the other hand, that connectivity with the rest of the world makes it harder for forecasters to keep finding new and insightful ideas. With the advent of fast fashion chains like Zara, H&M, and Forever 21, and the speed of consumerism and shoppers always desiring new products, fashion forecasters and the companies which predict must work at an exceedingly rapid pace to provide trend forecasting materials that are current, valid, inspiring, and fresh. In the book *Fashion Forecasting*, Kathryn McKelvey and Janine Munslow explain that with an increased popularity and use of the World Wide Web, the nature of trend forecasting has shifted to a rapid pace and is based on influences and inspiration from across the globe. “There has been a shift from the 1960s onwards in the dominance of single fashion trends to a more pluralistic approach, mirroring the expansion of mass communication and in turn the increasing sophistication of the consumer.” However, “it is interesting to note that the web has changed the industry, but the tactile nature of the traditional forecasting book has still remained a market share and is essential to the fashion industry” (McKelvey and Munslow 1). People, especially artists and designers who work with their hands, still appreciate and like tactile and physical elements as opposed to digital surrogates.

This next diamond graph from *The Trend Forecaster's Handbook* shows how trend creators orchestrate what items or elements of style will become popular and how only a select few dictate certain ideas in relation to the majority of consumers. It also demonstrates how the majority of consumers, although the largest group of people, are neither trendsetters nor refuse to

follow popular fashion ideas that include highly abstract or avant-garde fads of the moment.

There are some individuals who follow their own gut instinct and do not follow current trends at all, and they are called anti-innovators.

Diamond Graph



(Raymond 25).

Macro Versus Micro trends

There are two main differences when looking at trend predictive services, in terms of the content that they offer. The first category is called macro trends, and is meant to evoke emotions in the viewer. These books offer an overall theme or picture or idea of where a trend is headed. These books set the tone or mood of the trend, and offer artistic inspiration images and graphics, color reference, and fabric swatches. If a predicted trend is “bohemian,” macro trend books may have abstract ideas like images of the Woodstock Music & Art Fair, flower children, nature and landscapes, and swatches of leather, denim, and hand crocheted textiles. These moods, tones, and larger patterns of the macro are then distilled or translated into actual garments and materials that are presented in micro trends. Micro trend books offer a more concrete, exact view of specifics in terms of a trend. Silhouettes, fashion illustrations with actual garments depicted, and photographs from past runway shows, as well as fabric swatches and color stories may document how a trend is predicted and how it may be translated into the future. In the example of “bohemian,” a micro trend book may have fashion illustrations, or *croquis*, depicting the target market or customer wearing long peasant skirts, fringed leather jackets, and hand crocheted sweaters in the colors presented.

The following two sets of images demonstrate the difference between macro trends and micro trends. The first is the macro trend where we see a general idea of colors, patterns, and inspiration images to set a mood or direction. In the latter image, the micro trend, we see these same colors and shapes represented in actual garment constructs and detailed fashion elements.

Macro trend



(McKelvey 29).

Micro trend



(McKelvey 29).

Production and Collection of Trend Forecasting Publications

These books are often produced and distributed twice a year and categorized by trends pertaining to autumn/winter, and spring/summer, which holds valuable information in terms of preservation, to the fashion design process and collection creation. This is in contrast to traditional fashion runway presentations, which show at least four times a year during the autumn, winter, spring and summer, and depending on the size of the fashion company, can present resort collections, transitional or late summer collections, as well as menswear, childrenswear and accessories. The fashion forecasting books, of which there are over forty different varieties, are often sold on a subscription basis. They are expensive, especially for a repository or firm that would desire subscribing to multiple issues or from multiple producers at once. One librarian who works at a fashion school that subscribes to forecasts explained that for physical print copies of the books, a one-year subscription, at two books per year, can range anywhere from \$4,000 to \$8,000 depending on the company, theme, market or subject matter of the book, and if the subscription offer is a deal that is combined with other available titles. On the other hand, digital subscriptions for one year can range from \$35,000 to \$40,000. These costs can become extremely taxing for design houses that may cause them to only subscribe to one or two books, and the justification for the expense becomes an argument that the books tell ‘the future of fashion’ and will guarantee knowing what will be popular, successful, and sell in a retail environment.

Even in a large institution, like a fashion college, the investment in purchasing these books becomes a major component of institutional budgets. Many fashion schools such as The Laboratory Institute of Management (LIM College), The Fashion Institute of Technology (FIT), and The Fashion Institute of Design and Merchandising (FIDM) all subscribe to an array of trend

books. For example, FIDM at any given time subscribes to around forty trend predictive reports. FIDM is a private, career focused college that was established in 1969. The school offers 22 majors, all of which pertain to art, design, and the entertainment industry (*The Fashion Institute of Design and Merchandising*).

FIDM focuses heavily on marketing and promoting its resources and accomplishments to prospective students and industry professionals. One way that this is achieved is with the promotion of the trend forecasting books to which the school subscribes. These books are a major selling point and marketing tool toward outside investors and potential students looking to earn a degree from the school. A large percentage of student tuition is used to purchase these books. According to the school website, the cost of tuition for a two year Associate of Arts degree is around \$66,000 depending on the major of study (*The Fashion Institute of Design and Merchandising*). The school can justify the books' expense because of their importance to current students in learning about design and the workings of the fashion industry. Additionally, students use these books for their projects to learn about fashion seasons, to be influenced by a variety of different garment types and materials, and to gain firsthand knowledge of how designers look for inspiration and locate trends.

Other individuals who look to fashion forecasts and predictive reports are fashion houses to insure that the colors, patterns and silhouettes they are presenting will be accurate and retail successfully. Interestingly, because these forecasts are merely predictions, there is a small chance that the information presented will not come true, and trends of another style or set of colors will become popular. This can be due to world events or shifts in consumerism, celebrity influence or innovative designers who disregard trends and design in a completely different direction. Before being financed by luxury brand Louis Vuitton Moët Hennessy (LVMH) in 2009, British fashion

designer and graduate of Central Saint Martins, Gareth Pugh, was creating highly conceptual, avant-garde works of fashion art that, in addition to working against trends predicted at the time, sparked interest and created their own trends that influenced other designers, consumers, and the fashion public. The influence that Pugh has had on fashion has by no means overshadowed other predicted trends, but merely added to and complimented them, or subtracted current trends. If a designer's work, which is created based on inspiration not found in trend forecasts, becomes popular, it can negate the power of published trends or render published trend books useless or incorrect. However, because so many different styles are popular at any given time, and because the majority of the fashion industry is looking to the published trend reports for guidance, these books predict ideas and trends that most likely will become true and will be successful in a retail environment. Additionally, many of the trend forecasting reports presented by multiple companies working across the globe tend to feature similar, related trends in any given season. Gareth Pugh would be considered an anti-innovator in the diamond graph from *The Trend Forecaster's Handbook* presented previously.

A great deal of research goes into these books, not just from the fashion industry but also from all aspects of human consumerism and communication. As stated in the book *Fashion Forecasting*, the understanding of changing consumer needs and behaviors is well documented and researched to help insure that these trends are valid and will come to fruition:

We [trend forecasting companies] specialize in quantified and robust analysis of social and economic trends; clients can have confidence in our trends data as it is backed up by several years of proprietary quantitative research. Our research is carried out twice a year and covers over 20,000 consumers across Europe and beyond. This wealth of data, trended back over many years, gives us the ability to quickly draw together

comprehensive contextual data and analysis that can form a firm foundation for any project. (McKelvey and Munslow 8)

Methodology for the Basis of Preservation

Based on the findings performed through reviewing literature and by primary research, the majority of people interviewed agree that the preservation of physical trend forecasting reports is important and beneficial. However, there is no strong consensus as to how this is to be executed. Each repository, institution, and company must participate in preservation on a case-by-case basis based on the collection development policies, housing policies, space, and expected use of each location.

Individuals were selected based on their involvement with the fashion industry or the preservation and collection of fashion related materials. Others were chosen based on their participation in producing or using trend forecasts, or in housing these items. The nature of the questions asked of each participant included if they use trend reports in some manner, or if their place of work subscribed to, produced, or housed predictive reports. Questions were asked about the importance in preserving fashion and related items, and if trend reports should be included in this category.

Producers and Forecasters

The manufacturers and producers of the trend forecasting reports understand from a business standpoint and a historical standpoint the importance of preserving the physical books that they create and produce for the fashion industry. David Wolfe is the Senior Creative Director at The Doneger Group, a retail and trend forecasting company. He has held the position for 23 years and formed the company's predictive division, which is now considered the fashion industry's leading trend predictive service. He explains that "as one of the early 'pioneers' in the

trend forecasting sector, [he] was instrumental in developing the format of most predictive services...mood boards, color charts, swatched textile reports, a-v presentations, etc.” (Wolfe). He explains that the majority of trend forecasting material is still presented in printed, physical format, and that these books are important to preserve due to their importance in terms of design, history, and culture:

Predictives, like fashion itself, is a reflection of the society that wears it, so cultural evolution will always affect the predictives. The industry is structured in such a way that it is vital for designers/manufacturers/retailers to have access to forward thinking. Since its inception in the late Sixties, predictives have changed drastically, becoming less artsy-creative and more commercial-business minded. I believe future-planning is vital for the industry, so predictives will continue to evolve in order to meet industry needs. Right now statistical analysis is the ‘buzz’ (but I personally feel that such a cold-blooded method will ultimately stall fashion’s forward momentum as it cannot take into account the emotional aspect of fashion as self-presentation in an ever-changing world.) (Wolfe)

Even though personally, Wolfe sees the importance in preserving these books, he explains that Doneger does not house past issues:

There was (and is), constant pressure to move on, to look ahead, that the immediate past appears to have little value to the creators of predictives. Storage is expensive and The Doneger Group does not have an archival system in place at the present. Past issues are discarded or donated to various educational institutions. (Wolfe)

Philip Fimmano is the director of the New York office of Edelkoort Inc., which produces trend forecast for various industries, including the title Trend Union. In an interview, he stressed the importance of keeping the trend forecasting books in a physical nature:

While some services are digital and continue to evolve into the digital realm, due to the tactile nature of textiles and physicality of colour forecasting, Trend Union has decided to continue to only produce trend books in [physical] form. Trend books formulate an important archive for our times; when looking back one can understand what the mood of the moment was as far as culture, society and of course style have evolved. From season to season, they also illustrate links between years and eras, sometimes indicating patterns. (Fimmano)

He also explained that Edelkoort Inc. preserves past issues; they keep at least 3 copies of each publication, and they donate old issues to schools, while disposing of any additional copies.

Edelkoort Inc. follows specific guidelines in terms of preservation storage and housing:

We store our trend book archives in a dry area of our storage facilities, away from direct sunlight: one set is in a basement at one location, another set is in our New York studio, another set is in our Paris studio. They are stored in different locations in case of flooding or fire. We are currently considering donating one set to a French museum in order to store them in museum conditions. (Fimmano)

Susan Spencer used to work in merchandising and design as well as in trend forecasting and buying. She currently teaches as an instructor at FIDM and uses the forecasts with her students in the classes “Trends and Fashion Forecasting,” “Trend and Design Application,” and “Product Development Fundamentals.” She preserves past trend forecasting reports as a reference point for her students in her “Trends and Fashion Forecasting” class to determine if certain resources were correct in what they predicted. (Spencer).

Museums and Archives

Like the trend forecasting manufacturers, specialists in museum and archive settings saw the importance in preserving physical fashion trend forecasting books but it was on a case-by-case basis. Clarissa Esguerra, Assistant Curator in the Costume and Textiles Department at LACMA, and Leigh Wishner, Curatorial Assistant, said that they definitely saw value in preserving physical trend forecasting books, even though the museum does not currently collect trend reports at this time. They stated that the books offer a unique perspective to costume history as opposed to solely looking at collection books or look books that designers and fashion houses produce. Ultimately, it boils down to an institution's collection policies, time, resources, funds, and staff to properly house, maintain, and keep the material properly preserved for future use, and space limitations would be the main drawback and argument against preservation. (Esguerra; Wishner).

The FIDM Museum and Galleries had a different approach to preservation. One individual stated that the museum staff never accesses the trend forecasting books and that because their research is very history-oriented, current trend forecasts do not arise very often. It was explained that it would be fascinating to compare the trend reports with the products and publications from the period for which they were forecasting. However, because the museum does not currently have trend reports in their collection policy, this individual was unable to provide insight into the importance or value in preserving this form of fashion ephemeron. It was as though because the trend reports are not currently part of the museum's collection policy, they are of no importance, even when looking towards the future. Unfortunately, too often important historical relics and items of value are lost because the current circumstances do not place importance on them. Without looking into the future and predicting the value of materials for

eventual use, we could be discarding potentially valuable and informative aspects of fashion, society, and human life and culture.

Fashion Designers

Robin Wagner, a menswear fashion designer with a specialization in knitwear, and an instructor at FIDM, who has access to trend forecasting material through FIDM, sees the importance of looking at past trends to fuel inspiration for future collections and actively preserves trend books. With the exception of Wagner, every fashion designer interviewed is newer to the industry, works for themselves creating their own line, and works in a financial bracket that does not support the expense that comes with the purchase or subscription to trend forecasting books. With this in mind, a more cynical approach to trend forecasting books and an attitude of “if I can’t have it, no one should” arose. Lorilee Lucas is the owner of TEN-O-EIGHT DESIGNS, a freelance apparel design, development, and production management company. She also works with a variety of clients, from start-ups to established businesses in womenswear, intimates, active wear, and children’s athletic wear which includes leotards and competitive gymnastics attire. She explained that because of the expense, she only uses trend predictive forecasts if a client can provide access. She does prefer to use them if they are available, and uses trend blogs, Pinterest, and fashion magazines to stay current with styles and trends. She seemed to contradict herself in her answers because she enjoys the beauty and creative layout of the books, yet she has:

Mixed feelings on the importance of preserving fashion items. Yes, they’re interesting and beautiful and inform us about the time they are from. Artistic pieces, in particular, I think are worth preserving on the same plane as preserving works of art (painting, sculpture etc.). [...] But in the big picture of life, it isn’t very important. (Lucas)

She also explained that she sees similarities between trend reports, newspapers, and auction catalogues, yet does not see the value in keeping records of any of it:

It's just not an important use of anyone's energy or space to store it. At heart, I probably oversimplify and obsess on practicality to a fault. I've never been interested in history or understood the value of historical data. I'd much rather be in this moment than dreaming about the future or trying to understand the past. This attitude or belief is hard to escape when thinking about this entire topic of recording trends. It just seems so unnecessary to me. (Lucas)

Natalie Hara is a Los Angeles based fashion designer who graduated from FIDM in 2009 and designs clothing for her own label, *Natalia Romano*. Unlike Lorilee Lucas, she explained that she does not have access to trend forecasting books due to their expense, but also prefers not to use them. She relies on her own design instinct and creativity, and prefers to find inspiration for her designs from other sources. Like the British fashion designer Gareth Pugh, who was stated earlier as to following his own aesthetics instead of following predicted trends, Hara would be considered an anti-innovator as presented earlier in the *The Trend Forecaster's Handbook's* diamond graph. However, she did comment that if there were a repository that housed past trend reports, she would love to have access to it in terms of their influence on costume history (Hara).

Most fashion designers are focusing not on preservation, but on the future and their next fashion collection. However, designers for large, affluent fashion houses who have reached celebrity status are more likely to have access to trend reports, and therefore use them, as well as set trends themselves. Karl Lagerfeld is a prominent fashion designer who has a history working and designing for many fashion houses, including Chanel, Fendi, and Chloé. In an interview for

A Magazine with Loïc Prigent, Lagerfeld responds, when asked if he feels like a visionary, “I’m a shortsighted visionary. I don’t see beyond six months” (Prigent 124). Most fashion collections are presented twice a year, meaning that Lagerfeld is only focused on completing his next runway presentation, before moving on to another project afterwards. As with many artists, he is very rarely satisfied and continues to create, edit, and adjust his designs. “90% to 97% of my drawings end in the [trash]. I don’t keep any statistics, when one loves, one doesn’t count” (Prigent 121). To some, the disposal of work from such a prominent member of the fashion community could be attributed to Picasso or Leonardo da Vinci throwing away the majority of their ideas and rough sketches. Those interested in preserving Lagerfeld’s art and history would think these related works would be valuable in his archive, whether or not the sketches came to fruition as actual garments. Luckily, the Italian fashion house Fendi, where Lagerfeld currently resides as the lead fashion designer, realizes the importance of saving and archiving these documents, even if Lagerfeld feels the opposite. “I’m against retrospectives. I don’t keep a sketch. Fendi has put 75,000 of my drawings on microfilms. Forests were spent on it...” (Prigent 124). The preservation of this material can be historical, cultural, as well as financial. Fendi could quite easily produce a book or exhibit displaying sketches and other items documenting a specific period in fashion history, which might have otherwise been discarded. They can even be advertised as “never before seen ideas.” Trend forecasting books hold similar value and significance to fashion history. Many other fashion houses have archives and their own libraries that hold sketches, sample garments, fabric swatches, and quite possibly sections on trends.

Fashion Design Schools and their Libraries

The librarians who work closely with design and art students saw great importance in preserving fashion forecast reports. However, they saw similarities to the advantages and

disadvantages of storing other physical artifacts, which include space limitations. Robin Dodge, the head librarian of collections at FIDM explains that it is important to preserve aspects of fashion and design to which trend reports belong:

Fashion is influenced by our lifestyle and socioeconomic status, and in turn can have an influence on our position at work or amongst our peer group and so on. It's an important part of our culture that should be preserved if we want to reflect on our history. It can help us understand daily life in the past. (Dodge)

She does explain that in specific regard to the reports, they are important to preserve but:

In access vs. preservation our institution tends to favor access, especially for these materials. Because these materials are so timely and ephemeral, allowing students maximum access at the risk of damage or theft is preferable to limiting the access. (Dodge)

Also, there is importance in terms of preservation, but:

Whether that importance outweighs space, financial, and staffing concerns is debatable and highly dependent on an institution's mission. [...] We have a collection of trend forecast CDs, which goes back to about 2007. We do not keep the print versions beyond a few years. The original reason was low demand and our mission is to support students in their pursuit of an AA (and now BA and BS) degree. We are not an institution focused on deep research. Over time, the concerns have been more about space limitations, although our mission and the lack of demand still play a role in our continued decision not to keep the print versions. In my 14 years as a design school librarian I think I've been asked for older forecasts (beyond a couple years old) maybe 3 times. That includes students, faculty, and outside researchers. Most researchers are more concerned with what actually

happened, i.e. runway shows and ready-to-wear collections, than with past forecasts.

(Dodge)

As Dodge states, because FIDM is not focused on deep research, this most certainly affects the preservation of fashion forecasts and limits their use and holdings to current issues instead of studies of past issues.

CD Rios is a library research specialist at FIDM and consults startup companies in gathering market information pertaining to the apparel industry. He also has prior experience working as a vendor of trend forecasting reports. Although as stated previously, FIDM does not house past trend books past a few years, Rios sees the importance of their preservation:

These materials are preserved as design reference to be used as inspiration. It's of great importance to document Human Civilization and clothing gives great documentation of its owner. As you review apparel history you can see the spread of 'Western Ideology' through design aesthetics. (Rios)

Trend forecasting reports offer insight into the spread of other styles or designs throughout time and Rios states that "[trend reports] serve a similar purpose [to newspapers or auction catalogues] and their relevance is for certain historians and researchers. Maintaining these publications give[s] documentation and validity to future queries into this information that is being preserved" (Rios).

Evan Carlson, collections development librarian at FIDM, touched on the importance of preserving physical fashion forecasts:

I believe that the physical prediction books should be of interest to the museum/archival community. An interesting nuance of sorts stems from the 'predictive' nature of these materials topically, anticipating and projecting trends, which then lapse into becoming

‘primary source’ resources when they manifest a set of cultural/design assumptions about the cultural moment in which they were created. But in addition to representing primary source materials, the books themselves are lavish visual catalogues of fashion design, construction diagrams, and fashion illustration. One would be hard pressed to find more detailed photographic and illustrated catalogues, often with fabric swatches attached, regarding fashion and costume. [...The books are also important] for future designers looking to study, perhaps recreate, quote or reference styles of ‘the past’ (currently our present/future). These resources are of course not purely visual, their textual content may likely be of interest to future scholars and students, methodology and cultural assumptions and expectations in preparing these trend reports often manifest in the writing. (Carlson)

In terms of physical versus digital preservation, Carlson explains:

The physical copy is important for not only archival purposes with regard to stable format, but it is also important to ‘browse’ and interact with these materials. As creation of student portfolios and organization, layout and presentation of their projects are also important concerns for our students, these physical materials, with varying format, layout and construction, presentation make them important examples to have available for our students. (Carlson)

Similar to the response from the FIDM Museum and Galleries, a reference and instruction librarian at The New School of Design in New York was unable to see the significance in preserving trend reports. This is mainly because the current collection policies of the school do not include their subscription. Unfortunately, librarians from Otis, LIM, and other design or fashion schools that were invited to respond to questioning failed to comment.

It seems as though more individuals should be interested in the preservation of these materials. Due to their extremely high costs, it could be argued that, in order to receive a higher return on investment, these books be preserved by subscribing institutions to increase their use, lifespan, and value. Some individuals said they would access these materials if they knew how or if they were available. Preserving and then promoting past trend predictive reports could lead to new creative collaborations with designers, students, and others involved in the industry.

Fashion as Commerce

Trend forecasting books focus on a variety of different markets, such as womenswear, menswear, childrenswear, interiors, beauty and makeup, accessories, denim, knitwear, bridal, haute couture, surface design, and graphics. Using these books, fashion houses, retailers, fashion students, and designers then design collections around these predictions that they hope will appeal to the tastes of consumers. The books are produced by companies located across the globe, and often times in locations that are historically known as fashion centric cities such as New York, Paris, Milan, Los Angeles and London. Some examples of the trend forecasting companies include Trend Union and Edelkoort Inc., Carlin International, Nelly Rodi, Peclers Paris, Promostyl, StyleSight, View Publications, Worth Global Style Network (WGSN), and Doneger. Many of the companies have showrooms or offices in these fashion conscious cities, so they can have local relationships as vendors offering the books to clients who buy the services.

Although the act of predicting trends dates back well into the 20th century, the production and publication of trend reports in a physical format has been around for roughly twenty years, and because of the short life of their intended use, and the lack of historical perspective that leads to their long-term value, little is being done to preserve these books. These books are quite valuable and quite important to the global fashion industry as long as they are current. The value

of global exports of textiles and apparel, according to Plunkett Research Ltd., a company that provides market research, industry statistics, trends, and in-depth analysis of top companies, is \$708.4 billion, and U.S. retail sales in clothing and accessory stores equals \$250.7 billion. (Statistics, Apparel, Textiles & Fashions Industry Research Center). Because these books are so valuable and important to the industry, this leads to a great importance in preserving the fashion forecasts and trend predictive reports for future use, as interviewed and explained by members of not only the fashion industry, but members of the museum and archival community as well. Francisco Platt, who has worked extensively with trend reports through FIDM and who now runs the website *Tech Style News*, that covers the merging between fashion and technology, supports this claim. He explains that “forecasts are good to help inspire [and] archiving trend forecasts sounds good in the same way that a library may [bind] decades worth of magazines...a good way to study our society as we grow and change” (Platt).

Fashion as Art

Preserving fashion forecasts and trend predictions is valuable because it documents today’s contemporary fashion, which will become a major aspect of tomorrow’s costume history. These books will aid historical, cultural, and artistic researchers. The trend forecasting and predictive reports document what people wore during a particular point in time and why. The importance of fashion from a historical, cultural, and artistic form is being recognized more now than ever before. For example, the inclusion of fashion in museum collections showcasing handcraft, textile art, and fashion as art is gaining popularity. In January, 2013, The Los Angeles County Museum of Art (LACMA) presented a press release stating that:

[The museum] has significantly added to its twentieth-century fashion collection with the acquisition of 158 examples of fashion by couture designers dating from 1880 to 2008

[...where] nearly fifty major fashion designers are represented in this acquisition.

(LACMA Acquires Couture Collection Spanning Approximately 130 Years of Fashion History)

On a different occasion, LACMA acquired another important costume collection, which was reason behind their display in the exhibition *Fashioning Fashion: European Dress in Detail, 1700-1915* in 2010-2011. The press release states:

The Los Angeles County Museum of Art (LACMA) [has announced] the acquisition of an exceptional European fashion collection that includes approximately 250 examples of fashionable dress and more than 300 accessories for men, women, and children dating from 1700 to 1915. The collection significantly enhances LACMA's eighteenth and nineteenth century European costume collection, elevating the museum's holding in this area to one of the very best both nationally and internationally. *(LACMA Acquires Major European Fashion Collection; Museum Catapults to Leader in the Field)*

This acquisition greatly elevated the reputation of the museum, and demonstrates that fashion and costume is becoming a highly important attribution in terms of art. It also shows the social and historical influence and importance fashion has had, and how fashion can be a reflection of those social and historical events. In the future, if preserved, fashion forecasts may be included in valuable museum purchases as fashion artifact and accessories because of the reports' influence and significance on fashion and retail consumerism, as well as on costume history.

On the east coast, the relationships between fashion and art and museum artifact is equally as strong. In 2011, The Metropolitan Museum of Art in New York City showed the Alexander McQueen retrospective, *Savage Beauty*. This exhibit displayed pieces of McQueen's work that spanned his career, up until his death. The fashion was displayed as art, with emphasis

on details like hand stitched embroidery, feather work, metalwork, dye work, and intricate pattern cutting. Many of McQueen's runway shows were considered a form of performance art, with highly elaborate sets, choreography, and cinematic spectacle. Videos of these shows played throughout the exhibition. The public's reaction to fashion as art was exciting and memorable. On the museum's website, it states that, "*Savage Beauty* ranks as the eighth most popular exhibition ever held at the Met in its 141-year history, and is the most visited of the special exhibitions organized by The Costume Institute since it became part of the Museum in 1946" ("661,509 Total Visitors to Alexander McQueen Put Retrospective among Top 10 Most Visited Exhibitions in Metropolitan Museum's History"). The list of the top ten most popular exhibitions includes many well-known art pieces more classically associated with museums and fine artists, such as the Mona Lisa, Tutankhamen's treasures and works by Picasso. The inclusion of *Savage Beauty* in this list shows the public's interest in fashion as art and how important fashion is to the everyday consumer. Additionally, proving the influence and popularity of fashion, the museum states that the exhibit "Alexander McQueen: Savage Beauty – which closed on August 7, 2011, and had extended hours in its final weeks - drew 662,000 visitors. It contributed to the record attendance in Fiscal year 2012 during its final five weeks (July 1, 2011, through closing day)" ("Metropolitan Museum Announces 6.28 Million Attendance"). As fashion plays a more prominent role in fine art exhibitions and has a greater cultural impact, fashion ephemera and other elements of design, like trend forecasting books, may elevate in importance and value to an increased number of individuals than in the fashion industry alone, and thus be worth preserving.

Fashion in Entertainment Media

Similar to fashion's involvement in museum exhibits and being included in the art world, fashion has seen an increased showcase and importance in its role in the entertainment industry.

With television shows like *Sex and the City*, and the subsequent films by the same name, the importance of fashion to help tell a story is vital to the plot and character development of a piece. It is even as if fashion is a character in these films. Additionally, the costume designers who style and create for film are enjoying celebrity status themselves, and are having their own retrospectives and displays of their work. Patricia Field, who designed the costumes for both *The Devil Wears Prada* and *Sex and the City*, gained notoriety from her New York City boutique, and in addition to landing the role of costume designer for *Sex and the City*, has experienced success in other avenues. In a CBS News article, Patricia Field's popularity and multiple business ventures are expressed, as well as the importance of fashion in film:

High fashion and film have enjoyed a long relationship, taken to a new level in the 1990s by HBO television series 'Sex and the City,' which showcased latest collections by designers on the characters. Patricia Field, the stylist of the show and its subsequent films, also designed a 'Sex and the City' inspired collection for retailer Marks & Spencer. ("The Hunger Games: Catching Fire' Designer Finds High-fashion Muse in Katniss Everdeen")

Like a particular costume or fashion designer, fashion can be an aspect of why people view a particular film. In 2013, *The Hunger Games* series started using promotional shots for its second film, *Catching Fire*, which included characters wearing designs from a recent Alexander McQueen runway show (Krupnick). This marketing ploy increased buzz in both the fashion community and quite possibly encouraged some viewers to go see the film that may not have otherwise.

Fashion Archives

Other films' use of costume is promoted by collaborations with fashion designers who create unique, original pieces exclusively for the films. In the CBS news article, the 2013 film adaptation of *The Great Gatsby* and its costumes are promoted with a fashion partnership between Italian fashion designer Miuccia Prada and the film's costume designer, Catherine Martin. "[...] Baz Luhrmann's big screen adaptation of 'The Great Gatsby' saw its leading actress, Carey Mulligan, channeling Daisy Buchanan in striking Prada designs created for the film by costume designer Catherine Martin, who drew straight from the Prada archives" ("The Hunger Games: Catching Fire' Designer Finds High-fashion Muse in Katniss Everdeen"). Without the Prada archive and the preservation of fashion, this collaboration could not have happened. Trend forecasting books and their preservation could lead to additional collaborations and works that may not otherwise be possible. Additionally, these garments have been preserved in another manner, when Carey Mulligan became immortalized as Daisy Buchanan in an editorial spread within the pages of *Vogue Magazine*. These images will be preserved in the Vogue archives. In 2011, Condé Nast debuted this project, which was developed with another trend forecasting company, WGSN, to offer digital images of each page of every issue of *Vogue Magazine* from 1892 to the present (Wilson). For an annual subscription fee, access to this online service is provided, which is an incredible resource of fashion, beauty, photography, and the evolution of the industry and art. However, it has nothing to do with garment construction, textile science and technology, and the actual clothing that ordinary, everyday people wore during a particular decade. Most of the fashion shown in *Vogue* includes expensive designer fits and one-of-a-kind couture creations, as is the case with the partnership between Prada and Martin. However, making the trend forecasting reports available by means of preservation would provide

users with access to clothing that is a more accurate representation of what consumers actually wore, not just celebrities, movie stars, and models. Additionally, the physical properties of these materials, including the multimedia elements, the layout, text, imagery, and construction, make them interesting historical and cultural objects. As one can see, many other forms of fashion from garments to sketches to magazines are being preserved, so it only seems natural that the trend forecasts that predicted the advent of these garments be included in preservation.

Film and museum exhibition have a long relationship, and the inclusion of costume in those shows creates a greater presence of fashion as art, and as a vital role in storytelling. The LACMA show from 2011, *Tim Burton*, featured costumes from various films such as *Batman Returns* and *Edward Scissorhands*. The 2014 show *David Bowie Is* at the Museum of Contemporary Art in Chicago relied a great deal on costume to create an impactful and strong message and to tell a story, just as David Bowie has himself in his music videos and stage performances. The majority of the pieces in the exhibition, which was organized by the Victoria and Albert Museum in London, are from the personal archives of David Bowie, further strengthening the argument of the need to preserve fashion and its related items. The exhibition was even presented by the fashion brand and company Louis Vuitton, demonstrating how powerful and influential fashion has become in entertainment (*Opening Preview: David Bowie Is*). If David Bowie or his costumers were to use trend forecasting reports, and those books were properly preserved, they surely would have been on display in the museum to further explain the design process and demonstrate the impact of fashion and trends on individual style.

Researchers, students, industry professionals, costume and fashion designers, and scholars often use fashion archives. These individuals look to repositories that hold information and artifact regarding fashion history for a number of different reasons, such as to gain

inspiration for future collections, as well as to design historically accurate recreations based on actual garments. Researchers and scholars can also use fashion archives in order to confirm the documentation of historic dress.

Forecasts as a Form of Design Documentation

Many fashion designers keep design journals documenting their creative process. These journals often include inspiration images or photographs that evoke a mood or feeling, fabric swatches, rough sketches, and notes. These design journals are very similar to trend forecasting reports because of their content. If a designer's papers were to be archived and preserved, the design journals would be an important aspect of the designer's history as well as tell their story of creation and conceptualization of collections. Trend predictive reports hold a similar amount of useful information regarding fashion direction, concept, and ideas, and should also be worth preserving for this reason. It can be argued that, in a way, because so many creative people use trend forecasts, these are an aspect of users' design processes and very similar to a design journal in terms of inspiration and note keeping and thus should be treated as such. Jaime Peck, a trend forecaster and producer of the trend forecasting publication, *trnd*, explains that trend forecasting books track validations of trends that came to fruition as well as missed predictions. (Peck). A designer can use past trend reports to document, which parts of a collection were successful, and which parts failed to appeal to consumers. Although there is currently no record of influential or famous fashion designers creating marginal notes or annotations in trend forecasting books as they do with design journals, this would increase their value and interest in terms of preservation (Dodge). There also seems to be a connection between designers' journals and those of fine artists: each documented artistic journey is an illuminated process of inspiration and the

development of important work, which works with the growing relationship between the fine art museum communities and fashion realms as stated earlier.

Another reason fashion forecasts and trend predictive reports should be preserved is because inspiration can be drawn from them for future collections. Designers are always looking at the past to create new ideas and collections for the future, and styles and ideas repeat from decade to decade in a cyclical nature. Jen Awad, a Los Angeles based fashion designer, who focuses on women's evening wear, stressed the importance of looking at costume history as a way to be inspired to create new designs:

I do own an assortment of history of costume books and archival books from centuries [ago]. Everything has been done and it's important to look back at how things were designed and made before. I almost always incorporate some sort of [past decade's designs] in my design process. (Awad)

Fashion designers like Jen Awad and Robin Wager would use preserved trend forecasting books to look at various periods in time to see what fashions and styles were popular, and then design new, contemporary reinterpretations that pay homage to the past. Additionally, the preservation of these books is important to costume designers for film, theatre, and television who could use these books to find ideas to create historically accurate representations of garments from the past.

People's perception of time can greatly impact the relationship they have with the preservation of artifact and its associated importance. To those in the fashion industry who use trend forecasting reports to predict and then create based on what is going to be popular in fashion, a trend forecasting report from 2012 or 2013 is considered useless because the book offers information that has expired or is no longer current, pertinent, and of value in moving fashion forward. Additionally, the same book may not be of value to archivists or preservation

staff because it is so recent and not enough time has passed for the book to be considered valuable. However, how will we look back on these books from 2012 and 2013 in 20 years? In 50 years? Robin Wagner, who is an experienced designer who was presented earlier, exclaimed in an interview that she sees importance in preserving fashion forecasts due to their historical and cultural significance even though the presented information is short-lived in terms of its original intent. In terms of gathering inspiration and ideas for future collections Wagner could utilize designs from the past predictives, or just browse them for nostalgic enjoyment. “I’d love to go back and look at old Here & There [title of a trend predictive] from the 80s!” (Wagner)

Ephemera Preservation

Similarities can be made between preserving physical trend forecasting reports and other physical ephemera that have controversial preservation value such as magazines, newspapers or auction catalogues, even when forms of digital preservation of these materials are available. All of these forms of information have an original and intended purpose that is short-lived, yet there is argument for their preservation and the latter examples have secured preservation spots in certain libraries, archives, and other repositories.

In the article “Magazine: An Introduction” by Tim Holmes, magazines play an important socio-cultural role as:

They encourage the acquisition of knowledge, they may play an important role in the formation of identity, they are open to resistant readings, they easily encompass and incorporate flexible and varying conditions of consumption and production, and they form a readily accessible community focus. (Holmes)

Both LACMA and FIDM bind and archive influential and important fashion magazines based on their artistic and cultural impact, with examples including American *Vogue*, *Harper’s Bazaar*,

Fruits, and *Gap Press*. Because of fashion's impact on society, and because fashion magazines are preserved, the preservation of trend forecasting reports can be justified in a similar manner to those of fashion magazines.

In the article "Preserving History: Here's how to keep that historic newspaper for years to come" Dava Aiken Tobey explains that:

The Newspaper is one of the few chronicles of a defining event in history – or in our personal lives – that we are able to hold in our hands. Librarians and historians preserve newspapers from around the world in carefully controlled environments and transfer them to microfilm or electronic images. They are such an important record that, since the early 1980's, the Library of Congress and the National Endowment for the Humanities have been working together on the United States Newspaper Program, which locates, catalogs, and preserves newspapers published throughout the country. (Tobey)

Lucy Bellamy, head librarian of instructor services at FIDM, elaborates that preserving fashion forecasting reports is similar to preserving newspapers, and that the physical copy of these books is as important as the information stored in a digital file. "I do consider trend forecasting resources' value as equal to those of newspapers and other documents created during a specific time period. [...] Tangible format is more accessible than a digitized item" (Bellamy).

As stated, newspapers have been preserved in both physical original form and microfilmed copies. According to Randy Silverman, Preservation Librarian at the University of Utah Marriott Library, in the article "What, No Backups? Preserving Hardcopies in the Digital Age" keeping original newspapers, like the trend forecasting reports:

In their original format hinges on whether they are needed to meet future research needs of library patrons or institutional requirements of the library. Due to their extreme

scarcity and fragility, it is likely the most common role for surviving newspapers will be to serve as primary source material rather than as reading copies. (Silverman)

Robin Dodge, librarian at FIDM, stated this point previously. Additionally, these originals will serve as backups to regenerate screen copies, as master copies to augment, enhance, or correct faulty screen copies, and for authentication, to provide forensic evidence about original production techniques, or to verify questions of provenance. “One justification for retaining print copies is that they can be considered backups [...] for the digital copies” (Silverman). In the end, there is a need to preserve the original physical newspapers, and this argument can be made similarly for trend forecasting reports, especially if digitization is to occur. Like trend forecasting books with their multimedia elements like fabric swatches and color chips, problems of copying newspapers arise because “not all of the original medium’s qualities can be duplicated by an alternative medium” (Silverman). Additionally, “logic dictates the simple truth that any facsimile is not the same thing as the physical object it represents, no matter how well rendered.” Lastly, Silverman explains:

That many institutions saw fit to throw away their heritage collections in exchange for very expensive, technically inadequate and incomplete surrogates is a shame, a fact the historical record will reflect. Surviving copies still need to be permanently housed in appropriate environmental conditions within institutions capable of managing them in perpetuity. (Silverman)

Elin Litzinger, a fashion stylist working in the industry for over 30 years, and a fashion styling instructor at FIDM, proclaims that, like newspapers, keeping copies of the physical trend forecasts is important. “I think the more the physical information and documentation is preserved, the more accurate the overview of a particular time. [Physical copies are important]

especially since many forecasting books are very tactile, containing mixed media materials” (Litzinger).

Like newspapers and magazines, there is an interest in keeping auction catalogues past their originally intended life. Charles Snowden, a Los Angeles based fine artist, painter, and art collector, keeps auction catalogues because of their beautiful imagery, and their offerings of historical documentation of groundbreaking or historically important auctions, like those of Elizabeth Taylor and Yves Saint Laurent and Pierre Bergé (Snowden). Having an interest in fashion, he said that from a personal collector’s standpoint, he has interest in preserving fashion forecasting reports for similar reasons. The reports have visually stunning layouts and displays, and offer historical document in terms of certain styles and fashion trends.

Digitization

The preservation of fashion forecasts is important because they document contemporary fashion history. Some may argue that digital copies of the books would be sufficient. Although keeping digital copies of fashion forecasts would be better than not preserving them at all, there is a great need in preserving the physical books. Also, there are strengths and weaknesses to each argument.

In some repositories, the shift towards digital assets and digital preservation is prioritized. This applies to every physical asset in a library or archive, not exclusively to trend forecasts. However, there are several drawbacks for having electronic copies of resources without also keeping the original, physical book. All too often technology fails or malfunctions and computer files go missing, or a system crashes, websites suffer from link rot and all information is lost. Hopefully power outages will not make recovery of materials an issue in the future. Without the originals, it would be difficult to recover valuable data. System crashes, bandwidth limitations

and electronic sources all need to be considered and evaluated. Are these digital materials only in a digital asset management system like a cloud or stored on individual hard drives? Who runs these programs? These questions would need to be addressed by both archivists and those in charge of the institutions' policies. Also, there would be a need for someone with IT and programming experience in addition to library or archival skills, in case anything goes wrong or needs updating.

In some other instances, pertaining to online files and activities in general, there are examples of mass groups of users creating computer shutdowns and traffic problems. In Operation Payback and other instances, Distributed Denial of Service (DDos) Attacks are performed to cause sites to crash. In order to make this happen, a huge number of users must increase traffic to a site until that site can no longer withstand the usage, ending in a crash. With the surge in popularity of Internet use over the past decade, this can happen due to popularity. For example, during the runway presentation of his penultimate collection, (spring/summer 2010), Alexander McQueen publicized that Lady Gaga would be debuting her new single, Bad Romance. The show was streaming on the website SHOWStudio, and when Lady Gaga announced the news about the song, the amount of fans who tried to access SHOWStudio caused an overload in bandwidth and the site to shut down. This ruined the online broadcast and anyone's ability to access both the show and the song. In more recent years, mass online attacks are being used in an activist manner, especially with the Anonymous and Occupy movements. Huge amounts of people flood certain sites intentionally to shut them down. This is a difficult feat to execute due to the amount of users needed to participate and the requirement of promoting and publicizing the announcement, but could potentially be of concern to those who use computer technology for bibliographic or archival information retrieval systems.

Digital trend forecasting files, as well as other electronic sources, including can change or intentionally be skewed over time. To demonstrate this phenomenon, in 1969, American composer Alvin Lucier recorded his work “I am sitting in a room.”

Lucier began by recording himself reciting a text, in which he explains the premise of his experiment. He then played back that recording, recorded it, and repeated this process several times. Because Lucier conducted this procedure in the same room, the room’s resonant frequencies reinforced themselves with each re-recording, muffling the artist’s voice, and eventually rendering it unrecognizable. (Toor)

Other artists have used microphones to record white noise or used multiple Xerox scans of previous Xerox scans to turn degrading quality of goods into a form of art. Sometimes errors in the bytes of electronic files can lead to new art forms such as glitch art. However, these forms should be completely intentional, and not the result of mistakes or corrupt files, especially when those files do not have physical backup copies.

Additionally, having physical copies of the trend books insures their validity. With programs like Adobe Photoshop becoming commonplace not only in work environments but also popular for personal use, the amount of photo manipulation and alteration is extremely popular. To insure that the images have not been altered, the physical books would need to be preserved and referenced to assure that the information portrayed is accurate, current, official, truthful and valid. These are important components of trend reports if they are used to accurately present trends in a specific category or market during a specific timeframe or fashion decade.

Another reason to keep the physical fashion trend forecasts over digital copies is to utilize people’s use of their senses for learning as well as people’s preference for tactile artifact. In the article, “The Role of Interface in Electronic Commerce: Consumer Involvement with Print

Versus On-Line Catalogs,” authors David A. Griffith, Robert F. Krampf, and Jonathan W. Palmer state that a print physical-medium interface is more effective than a Web-based physical-medium interface in stimulating consumer involvement with retailer offerings and a positive consumer response (Griffith, Krampf, and Palmer). Although the design of fashion in its very nature is a form of participation, construction, and instruction, using the physical books for presentation or instruction can be valuable for individuals who learn by doing or touching. Designers and other users, as well as the manufacturers of trend forecasting books, have realized the importance of continuing to produce physical copies of their reports and the fabric swatches and other tactile elements included in the books would be poorly represented in a digital presentation. Many creative individuals who work in the arts are visual and tactile learners, and in terms of fashion, like to touch and feel fabrics, have interests in handcraft, and use hands on skills and techniques such as those involved in knitting, sewing, embroidery, weaving, and dyeing.

Almost one hundred percent of the trend forecasting books come with some form of digital supplement (Rios). These come in the form of compact discs. However, they are by no means a complete or comprehensive representation of the resources the physical books provide. These compact discs often have vector images and specific aspects of the information presented in the physical book, but do not include helpful elements such as textile swatches, photographs, inspiration images or color chips. Because these digital supplements are complements but not complete copies of the physical trend forecasting reports, it is vital to preserve the actual books to get an accurate representation of contemporary fashion history as well as a copy of the complete resource.

Preservation Methods for Digital Trend Forecasts

Proper organization, cataloging, and storage of materials would be vital for the preservation of fashion forecasts in terms of both physical preservation and digital access. It is important that digital copies of the books be easily located and in a readable condition. The vector files on the trend forecasting discs mentioned earlier are only readable by a few programs, including Adobe Illustrator. If these books are to be digitized or the digital supplements are to be housed, it is important to keep a hard copy of the material, ideally on a few different formats, in case technology in the future cannot play specific formats of an individual copy, or certain formats go out of style. In May of 2014, Sony announced that it has created a cassette tape that can store 185 terabytes of data using “a technology known as ‘sputter deposition’ to achieve the high-storage cassette tapes, which are about 74 times the capacity of tapes being used today” (Rodruiguez). As Internet sites and social media continue to increase the size of data centers to store information uploaded to their servers, these tapes will have more storage capacities in a smaller space. However, the main important factor with the Sony tape example, and how it applies to repositories, is the need and desire to have devices that can read data on specific formats:

Sony’s new cassette tapes are important for the tech industry, but they likely won’t have a direct effect on consumers. That’s because accessing data on a cassette tape takes more time than it does to access data on a disc drive. So while companies will appreciate the high storage capabilities of Sony’s tapes, consumers prefer the speedy flash drives found on their laptops, tablets and smartphones. (Rodruiguez)

Cassette tapes and players are not as popular as they once were, and with newer technologies, this format becomes increasingly fragile and rare, with the possibility of being

discarded. It is important to note that if a library or archive has material on an older, unpopular format like cassette tapes, that this material is also made available on currently popular, contemporary modes of access so they can be played. From an archival standpoint, it would be ideal to have physical copies on multiple formats instead of solely digital copies of materials, in case a new format in the future cannot play the digital copy. In his book, *Nitrate Won't Wait: A History of Film Preservation in the United States*, Anthony Slide details a similar problem faced by the television industry:

The first problem which television archivists face is the constantly changing technology. Every time a new tape standard comes in to replace an older one, the video transfer and postproduction houses dispose of the old equipment. Similarly, the operators are only familiar with the newest equipment, and cannot handle what might appear on the surface to be a simple transfer operation. The only means of preserving videotape is to transfer it to another videotape. (Slide 115)

Movie houses face a similar scenario, as more material is produced digitally and given to theaters in Digital Cinema Package (DCP) formats. Therefore film is no longer produced, as it is not used in a commercial, contemporary sense.

The staff at some libraries, museums, and archives often has access to video software and duplication equipment. In rare instances, with one-of-a-kind or rare materials like the trend books, the librarian in charge of the audio-visual collection will make duplicates so if a title goes missing, it is not lost forever. At academic institutions like FIDM, this often is the case with videos of popular runway shows or behind the scenes looks with specific designers. Often the vendors of these materials are contacted in order to attempt to retrieve duplicate copies initially, yet with no success or even no response in some instances. Granted that if the material is

formatted in a way that it can be copied, the audio-visual librarian could make multiples of the trend forecasting discs to help preserve the material for future use if the library's copy disappeared. The individual trend forecasting companies however, own the rights to the material and depending on copyright issues with the archive or repository, this could lead to legal ramifications.

As the entertainment industry and movie studios continue to pursue and persecute movie pirating, individuals must be more careful than ever that the materials they have are not bootlegged, and they are not copying these materials to redistribute or sell. A repository could quite possibly get away with duplicating discs that accompany trend forecasts arguing fair use. According to the literature "Code of Best Practices in Fair Use for Academic and Research Libraries" by The Association of Research Libraries:

Fair use is the right to use copyrighted material without permission or payment under some circumstances, especially when the cultural or social benefits of the use are predominant. It is a general right that applies even – and especially – in situations where the law provides no specific statutory authorization for the use in question. Consequently, the fair use doctrine is described only generally in the law, and it is not tailored to the mission of any particular community. Ultimately, determining whether any use is likely to be considered 'fair' requires a thoughtful evaluation of the facts, the law, and the norms of the relevant community. (Code of Best Practices in Fair Use for Academic and Research Libraries, 1)

An archive could easily argue fair use for duplicating the copyright of trend forecast discs, under the condition that only one or two replacement copies would be made, and under strict guidelines that this material would stay in the repository, and would be destroyed upon de-accessioning. As

the literature states, the use of these discs can be proven to have “cultural or social benefits” and because museums, fashion schools and other institutions that would house trend forecasts support teaching and learning, the case is strong.

Unfortunately, due to the multimedia aspects of trend forecasts, in addition to their commercial elements, and being produced by multiple publishers, copyrights regarding trend forecasts are complicated and require a great deal of understanding. Additionally, the subject of copyright in general is clouded with legal jargon and confusing policies. This makes it difficult for people who work with commercial publications held in academic and industry libraries to understand, and use the laws or battle the laws effectively. Caroline Frick, as quoted in her book *Saving Cinema: The Politics of Preservation*, details that in the film archives community, this struggle is no different. “With each of these transactions involving thousands of feature films, short subjects, cartoons, and, eventually, movies of the week, television series, and more, tracking the physical property and underlying copyrights proved challenging for even the industry’s top corporate lawyers” (Frick 74).

There are some counterpoints to risking a copyright infringement lawsuit, and the consequences are strong. Because places like museums are public but some of their activities are deemed commercial, an academic argument of fair use would be under more scrutiny and need more situational consideration. However, with Creative Commons License, the strength and generous gifts of donors, as well as a powerful governing board, the institute still could have a defense in using trend books for promotion, display, and other use. Also, as stated in the previously cited Code of Best Practices for Fair Use, digital surrogates may be made of certain items under certain circumstances:

Section 108 of the Copyright Act authorizes some preservation activities, but does not address some of today's most pressing needs: the preemptive preservation of physical materials that have not yet begun to deteriorate but are critically at risk of doing so, and the transfer to new formats of materials whose original formats (such as VHS magnetic tape) are not yet obsolete (as the term is narrowly defined in section 108(c)) but have become increasingly difficult for contemporary users to consult. (Code of Best Practices in Fair Use for Academic and Research Libraries 17)

Because of the information presented in Section 108 of the Copyright Act, it is fair use to digitize the trend forecasting reports for the purpose of preservation. Of course, the Copyright Act does not authorize the preservation activities of some materials based on risk of theft or damage.

Although it is ideal to keep physical copies of the trend forecasts and predictive reports to insure their availability for years to come, there are some strengths to digitizing or making this material available online, as long as it does not replace physical copies. One advantage to moving towards a digital archive is a freeing up of space in a repository. Most institutions and libraries suffer from overcrowding, and a move towards digitization is a way to make materials available without taking up room on shelves or in boxes, as well as freeing up additional much needed space. Boxes of materials like papers, fabric swatches, and manuscripts would be removed from collections, as all original order can be preserved in digital files. Then, libraries and archives can organize the remaining physical materials in a less crowded space with easier storage capabilities and capacities. Anthony Slide has remarked about the confusion and lack of usability of information, especially digital information. "One of the crucial problems facing archivists in the future is public access to their collections. Researchers are constantly frustrated

by the lack of a central database of information on the holdings of American archives and libraries” (Slide 146). However, here are fashion repositories that offer subscriptions and online services such as the Berg Fashion library, which has a great deal of information and images pertaining to historical fashion, and databases like StyleSight and WGSN which cater to more contemporary fashion.

Another strength to having digital copies of the trend forecasts includes the ease of available access from anywhere. Making the predictive reports available online is a way to promote both the publications and the repository, as well as provide access to a resource to any individual with an Internet connection. Not having to locate information or utilize an archive or library’s resources in person is a huge convenience for scholars, historians, researchers and designers who may not be local to access an institute’s repositories in person. There could be commercial partnerships with online repositories like The Vogue Archive or The Berg Fashion Library, if forecasting companies’ intellectual property is being made available to non-purchasers or non-licensees online.

With a large quantity of digital material in an archive, there would be the opportunity for greater communication and ease in transfer of information and knowledge between institutions, and it would be easier to monetize from a collection that is digital. These materials could be advertised and made available online, and their images could be sold or licensed for use.

Cataloging Trend Forecasts

Currently, trend forecasts are cataloged in libraries chronologically based on year and season for which the information is presented. This means easy retrieval only if a user wants to access a trend report from a specific time period, but other search techniques and cataloging standards are not included. This creates a drawback to digitization in terms of the time, money,

and energy that go into the process. It is extremely labor intensive, not to mention expensive. User groups, metadata entry, and coordinating controlled vocabularies, thesauri, and social tagging are arduous projects that not all institutions have the resources and capacities for completing effectively and efficiently. In their book *Newsreels in Film Archives: A Survey Based on the FIAF Newsreel Symposium*, Roger B.N. Smither and Wolfgang Klaue bring up two very important parts of searching and cataloging that are both labor intensive and expensive. First is the preference for having more than one person work with the material for a complete and exhaustive job. “Having several catalogers catalogue the same film confirmed what we always knew – the value of the collaborative effort” (Smither and Klaue 117). Secondly, they address using a myriad of different skillsets and techniques for ideal access. “[The best solution is] combinations of classification schemes, subject thesauri, and sophisticated computer searching technologies” (Smither and Klaue 124). Archivists and librarians must delegate their time wisely and weigh the strengths and weaknesses for focusing on this process, and this would only pertain to institutions that house trend forecasts. An ideal situation in archives and libraries would be that the trend forecasts that are made available digitally would also be available in a physical format, but as we have seen with interviews with Robin Dodge, David Wolfe, and Philip Fimmano, among others, this is a case-by-case situation based on use and space available.

Digitization of these materials is more challenging because the trend forecasting reports are so image heavy. With controlled vocabularies and full text searching capabilities, textual based resources are easier to search and locate in a digital setting. However, with materials that contain so many images and visual elements, it would be harder to search for and retrieve results. The subjectivity of users and their vocabulary would greatly affect search results. Is a particular dress dyed a shade of burnt umber? Did the designer choose to dye it the Pantone color of the

year for 2015, marsala? (“Marsala - Pantone Color of the Year 2015”). Or is it just plain orange? It all depends on individuals’ preferences and vocabularies, which would influence searching capabilities. Resource retrieval would also rely heavily on cataloguers’ judgment, knowledge, creativity, and experience with fashion and textiles, as well as their perception of how users would react to their cataloguing. There are computer technologies that, although old, remain effective to a limited extent in terms of image searching. One example is the Query by Image Content (QBIC) system, which makes searching image and video content possible. The system uses colors, pixels, and percentages of space to search for images and find matches. QBIC has been used since its inception in the early 1990s and is indeed effective at doing image searches based on pixels and color groupings (Flickner et al.). It is so effective that it is still in use; there have been no updates or other programs to replace or improve upon the system in a bibliographic or archival setting. Although QBIC is still a resource used when searching image and video content, the searching techniques and strategies used are no longer as helpful today as images become larger and more complex. Google Images seems to still be too new to effectively cover the vastness of images located on the web that are ever increasing in number. TinEye is an online search engine where users can do a reverse image search by image identification technology, instead of using metadata or tagging. It is created by Ideé Inc., an advanced image recognition and search software company. By putting in either a web address or uploading an image, one can trace “where an image came from, how it is being used, if modified versions of the image exist, or if there is a higher resolution version” (*TinEye Reverse Image Search*). The website claims it searches more than 4 billion images, and when doing some quick example searches for images found on Google, rapid results and multiple sources were found. However, it has more difficulty with obscure or lesser-used images. Although the system is not perfect at performing a complete

search of the vastness of the web, users are more likely to use a system that is fast, that searches for higher resolution images, and traces image origins. Being free and easily accessible with only an Internet connection is also appealing to users. Perhaps QBIC can look to websites and programs like TinEye for inspiration for modification or becoming more relevant with today's user. Image searching capabilities would need to be highly advanced and effective when searching and utilizing access to digitized copies of trend forecasting reports.

As we saw in Randy Silverman's "What, No Backups? Preserving Hardcopies in the Digital Age," many archives, libraries, and other institutions have been following a shift towards mass-digitization with disregard and discard of the original format of materials once the electronic files have been completed. Although there are many strengths to digitization, such as ease in access to information from anywhere, and the freeing up of valuable space in a repository, the strengths and positives do not outweigh the negatives of destroying or discarding the original, or at least some form of physical copy of the material. Having a physical copy of the trend books housed in a repository, and ideally a few copies, ensures that these items will be available and accessible into the future to use as research and from which to draw inspiration.

Physical Preservation

There are many concerns when physically preserving these trend reports that are not unique or unrelated to the preservation of other artifacts and books. However, due to the multimedia nature of trend forecasting reports, many considerations must be taken into account.

Like newspapers, auction catalogues, magazines, and other ephemera, fashion trend books are meant to disseminate a specific amount of information rapidly, and expire equally as rapidly. These books predict upcoming trends for one to two years in advance, and then expire as trends come to fruition, and the industry moves on to the next set of new ideas. Because of this,

the books themselves are not meant to last long. The paper, cardstock and cardboard used to produce these books contain a high level of lignin and thus are acidic. They will need to be stored independently, in archival safe storage boxes with tissue to prevent further degradation, discoloring, and exposure and contamination to other materials.

One way that paper and books such as trend reports could be damaged and destroyed is by introducing nonreversible techniques that damage the pages and prevent them from being returned to their original state. Non-archival methods such as acidic boxes that cause off-gassing, damaging adhesives and glues, and a lack of knowledge can damage works. Another way that items are damaged is by improper storage techniques. It is not advised that the books be disassembled due to adhesives, acid, and other conditions and then reassembled, because it destroys the integrity and originality of the artifact, and in the case of trend books, fabric swatches, color chips and other multi-media elements can be misplaced or mixed up, further creating a loss of both content, information, impact and importance, and persuasion in preserving these items. The Victoria and Albert Museum (V&A) in London has a large collection of textile sample books. In the physical description of a swatch book from the V&A's Collection database, it states that one particular book:

Contain[s] 99 textile swatch samples. A large leather bound ledger with swatches of plain and patterned woven silks stuck on the pages with red sealing wax. [...] Some of the swatches have fallen out at some date and been stuck back on the wrong page (a comparison of textile and inscription reveals). Some swatches have had bits cut out of them. Some swatches date to later than the original date of the book, and are probably of English manufacture [as opposed to the book's French origins]. (Swatch Book)

Also, a form of irreversible conservation can cause more damage in the long run. One prime example of a work that has been hurt by improper care and which required conservation treatment is the Japanese woodblock print “Two Beauties under a Cherry Tree” (1782-83) by Torii Kiyonaga, which is featured below.

“Two Beauties under a Cherry Tree”



(Karnes and Edwards).

This piece belongs to the Library of Congress, and was to be displayed during one of the Library’s exhibits. However, before being displayed, much work needed to be done to repair the print due to previous damage caused by improper storage and conservation:

At some point in the early twentieth century, before the establishment of the Library’s Conservation Division, the print had been glued overall onto two poor-quality boards

hinged together. [...] Over time, the boards had become acidic, brittle, and discolored, and the print was breaking along the fold. In addition, the print was also faded and discolored, likely from exposure to light and pollutants. (Karnes and Edwards)

The piece was successfully repaired by removing the old mount and by repainting tinged pigment that had become discolored due to poor quality housing materials and atmospheric pollutants.

As we have seen with “Two Beauties under a Cherry Tree,” prints, paper, and books can also be damaged by environmental and atmospheric conditions. Elements that can affect prints on paper include light, humidity, heat, and pollution. Light damage can come from even brief exposure to sunlight or unfiltered intense exposure to artificial light, varying according to the light specifications, and can cause color fading of ink and of paper. Because trend forecasting books are vivid, with color photographs, illustrations, color chips, and dyed textile swatches, light, or lack thereof, plays an important role in their preservation. The books should be kept closed to prevent color loss of inside material, but attention must be paid to the materials inside the books as acid, adhesives, and off-gassing from textiles can cause discoloration. Steps should then be implemented to address these issues. The books should be kept in dark storage or boxes to prevent loss of color on covers due to light exposure. When on display or being used for research, the amount of time exposed to light should be limited, based on the type of lighting, amount of lux present, if ultraviolet (UV) or infrared light is present, and viewer frequency. The Canadian Conservation Institute offers a variety of information on light, such as regulations, conditions for a variety of viewers, types of light sources, and information on deterioration. On their webpage entitled, “Agent of Deterioration: Light, Ultraviolet and Infrared,” Stefan Michalski offers ways to protect artifacts by controlling light and exposure:

Establish rules for light levels, UV levels, and light sources. Switch off electric lights whenever no viewer is present. Use proximity switches whenever possible. If there are no UV filters on the windows, place objects where no direct light from the window can reach them. Use UV filters on light sources that are high in UV windows. Separate bright public access areas from display areas and provide adaptation paths between the two. Look for signs of light and UV damage in the museum. Use light meters and passive dosimeters. Use museum UV meters. Use a simple thermometer, if an IR heating problem is suspected. When faded objects are noted, determine causes and possible solutions. When light meters and UV meters show unexpectedly high values in a location, determine causes and solutions. (Michalski)

These suggestions should be considered and applied based on the institution, the collection, sustainability policies, and the budget available.

A Japanese study was documented in the report “Color Degradation of Textiles with Natural Dyes and of Blue Scale Standards Exposed to White LED Lamps: Evaluation of White LED Lamps for Effectiveness as Museum Lighting” which states that light emitting diode (LED) lights “are well suited for museum lighting because they emit neither UV nor IR radiation, which damage artifacts” (Ishii et al.). The study detailed the color degradation of natural dyes and blue scale standards, which are “pieces of wool cloth tinted with blue dyes of different degrees of light fastness [and...] a standard method of testing for the effects of light on paintings, textiles, and documents while on display” by LED lamps compared to other light sources (“Blue Scales Textile Fading Card”). It was discovered that fading rates varied between different light sources and based on different colored natural dyes. Some natural dyes showed lower fading rates under LED lighting:

However, yellow natural dyes showed higher fading rates with the white LED lamp. This tendency is due to the high power characteristic of the LED lamp around 400-500 nm, which possibly contributes to the photo-fading action on the dyes. The most faded yellow dyes were Ukon (*Curcuma longa* L.) and Kihada (*Phellodendron amurense* Rupr.), and these are frequently used in historic artifacts such as kimono, wood-block prints, and scrolls. (Ishii et al.)

This could be problematic for fabric and fashion heavy collections, and the study describes that from a conservation point of view, further research on LED lamps used in museum lighting is needed. There are multiple studies of LED lights used in museums, but it is still in the early days of use and study. Additionally, it must be considered that light is often measured with blue scale standards, which are a natural fiber and may share similar properties to textile swatches in a collection or trend report. According to Dawn Aveline, Preservation Officer at UCLA library, the inks and dyes used in producing the trend forecasting reports are very similar to those used in the production of magazines. Along with the textile swatches, there would be no problem keeping these materials well-preserved under ideal lighting and environmental conditions based on their physical properties. (Aveline).

Other conditions besides light can affect materials. Humidity can create an environment for mold to grow, and for foxing, which according to The American Institute of Conservation, “is a descriptive term for scattered spots commonly reddish-brown in color” which are found on older paper based materials (“Foxing” 1). Also, poor storage conditions can create ideal environments for pests like silverfish, moths, and beetles that can damage materials. Heat makes paper brittle, and fluctuations in temperature cause paper to expand and contract, making it uneven.

In order to prevent further damage, items should be stored as Philip Fimmano, director of the New York office of Edelkoort Inc., explained earlier with the Trend Union books, in museum or special collections-like storage facilities. These places are cool, dry, and dark, with temperature and humidity control. These conditions help prevent mold and other damaging elements from growing. Also, they must be kept very clean to prevent further weathering and possible infestations from insects and rodents. Dusting, vacuuming, and periodic inspections are advised. Environmental conditions must be made compliant, with regard to the repository's standards, regarding temperature, relative humidity, ventilation, and handling. Routine maintenance, study, and documentation of both the materials and the environment where they are housed and displayed are advised. Certain tools can be used to help aid in creating ideal conditions, such as using hygrothermographs, psychrometers, cobalt strips, and hobo data loggers to measure and record temperature or relative humidity, and Acid Detector (AD) strips and metal coupons to measure pollutants. Light meters and blue scale standards can measure the amounts of light, including ultraviolet light, which can then be assessed as to being damaging or harmful. Lastly, sticky traps can be set to document if there is an infestation and to identify the kind of insect present. Sticky traps are a nontoxic, non-drying trap for insects. The insects walk onto the trap, which sometimes has an additional attractant added, and once stuck, cannot escape. Then, once located and identified, the best method for eradication can be implemented (Identifying Museum Insect Pest Damage).

In order to properly preserve and store examples of trend forecasts, one must start with the materials in which the book is made. In terms of paper conservation, there is great importance in keeping a page or book in the best condition possible. Proper storage is required when preserving works on paper. Ventilation must be considered and how easily air circulates

and leaks in and out of cases. According to the American Institute for Conservation of Historic and Artistic Works:

Textiles are best preserved when displayed and stored in clean, well-ventilated areas that are routinely and adequately maintained. Controlling dust, clutter, and other accumulations of extraneous material will greatly reduce the possibility of damage caused by insects, rodents, and microorganisms such as molds and fungi. Inspect your textiles often, ideally at six-month intervals, to identify problems early on. (Caring for Your Treasures: Textiles)

This information, although helpful for textile preservation, must be taken into consideration along with the other multi-media elements of trend forecasting reports. Proper ventilation may be ideal for textiles, but may not be the best solution for other materials, especially if techniques such as anoxia and hypoxia are instilled.

One form of irreversible conservation that is no longer practiced is laminating. Some of the trend forecasting books have laminated pages, which are therefore inherent vices, and need to be taken into account when storing and preserving these works. Lamination was seen as a way to preserve materials from the 1930s to the 1970s but practices were phased out as “conservators recognize that the materials used in lamination may degrade, damaging the very objects the process was intended to preserve” (Munson et al.). Lamination is an inherent vice and can exacerbate preexisting problems in documents, such as trapping acids from poor quality paper in the laminate, causing paper to discolor and become brittle. It can also cause secondary damage to neighboring objects in cases where cellulose acetate has been used to laminate, as its material can off gas and cause reactions and other degradation to surrounding works (Munson et al). Thus, laminated objects must be stored individually and in archival safe storage, to prevent

damage to other surrounding items. Holly Smith, a book conservation student at West Dean College participated in a conservation project with the Victoria and Albert Museum's National Art Library and a "collection of three hundred of their coated paper periodicals dating from the first half of the 20th century" (Smith). The survey identified that only a small percentage of the collection had significant damage or loss that would require repair or treatment, but "although this percentage is small in terms of other types of damage sustained by the surveyed items, it is most relevant for its effect on accessibility, safe handling and exhibition. Areas of loss in periodicals compromise the structural strength of the object, as a torn edge is usually weakened and at risk of further damage" (Smith). Although cellulose acetate is a historic lamination material, and not in current use, modern laminating materials and practices used on trend forecasts can still be dangerous to their preservation. Lamination alters the structural integrity of the trend reports and current conservation treatment follows a rule of only applying reversible techniques.

Considerations on storage and display must be made involving the fabric swatches that are contained in many of the trend forecasting reports. Wool and fur are susceptible to moths and certain organic dyes off gas and produce sulfur, feathers are susceptible to light damage and dust, and leather can age and suffer from red rot, which according to the University of Chicago Library Preservation Department, is "a powdery red layer of rotted leather" that often is found around leather bound books and objects ("Leather: Red Rot and Leather in Good Condition"). Knitwear stretches and must be laid flat, and silver beads and silver wrapped embroidery tarnish in an environment containing hydrogen sulfide. Silk can be damaged by moths and suffers from shattering, which is a condition where fine tears jeopardize the structural integrity of the silk

fabric. Julie Benner, the Andrew W. Mellon Fellow for Textiles in the conservation department at the Denver Art Museum, describes that:

Shattering is a common problem with historic silks. Metal salts were often used in the late nineteenth and early twentieth centuries to impart a desirable 'rustle' to silk used in dressmaking and to add heft to silk sold by weight. Unfortunately for their long-term preservation, these metal weighting agents can wreak havoc on delicate silk fibers, often leading to inevitable and irreversible losses. (Benner)

Although not all of the silks found in the trend books are vintage fabrics, it is important to realize that silk often needs special considerations and handling.

When preventing pests such as moths that are attracted to wool, silk, furs and other protein fibers that can be found in trend forecasting books, it is important to consider that some processes may be equally as damaging or harmful, even to the humans working in such environments. For example, according to the Smithsonian Museum Conservation Institute, it is advised that mothballs and moth flakes be handled and used with extreme care:

There are two forms of mothballs: Naphthalene acts as a repellent. Paradichlorobenzene (PDB) acts as a larvacide. Both are known animal carcinogens and possible human carcinogens. For safety, susceptible garments and furnishings stored with small quantities (about 3 1/2 oz. of PDB for every 21 cubic feet of container) must be sealed against out-gassing: use footlockers, galvanized tins or other containers from which fumes cannot leach. Plastics may be softened by mothballs. If mothballs can be smelled, they are not remaining in the container; odors are a potential harm to humans. To remove the smell safely, air garments out of doors: heat and breeze will evaporate the odor. (Insects and Wool Textiles)

It is also stressed that the volatility and concentration, and therefore the danger, of mothballs and moth flakes increases with temperature.

Multimedia materials such as trend books that contain fabric swatches are problematic in preserving because of their varying needs of preservation. Rachel Clarke, former library cataloger at FIDM, details these concerns and possible solutions in her article, “Preservation of Mixed-Format Archival Collections: A Case Study of the Ann Getty Fashion Collection at the Fashion Institute of Design and Merchandising” published in *The American Archivist*:

More challenges arise when the materials are combined, not only because of the possible differences in preservation treatment and handling, but also because methods of adhesion (including but not limited to glue, tape, and staples) are known to cause additional preservation problems. Interaction among materials, such as acid migration among papers or adhesives, or other chemical interactions between materials and nearby objects also contributes to deterioration. (Clarke 188)

As stated earlier, these materials cannot simply be removed without harming the original arrangement of the works, yet if left alone becomes an inherent vice:

Unfortunately, successful preservation is not simply a matter of separating materials and removing adhesives, following the standard recommended practice. These materials were placed together for a reason – the attached photographs and fabric swatches illustrate the physical manifestation of each garment design. To separate them would sacrifice this relationship and context. Herein lies the paradox: the adhesive connection of these materials will slowly erode them, but the separation of the materials would essentially eliminate the intrinsic value they hold together. (Clarke 191)

Clarke goes on to describe that, like the textile sample books in the Victoria and Albert Museum containing examples where fabric and paper are found adhered together, the Ann Getty Fashion Collection contains examples of similar situations. “Brittle paper, decaying edges, glues and other adhesives, rust from pins, buckling and discoloration” are some of the problems faced (Clarke 189).

Interestingly, while the Ann Getty Fashion Collection and trend forecasting books range from the late 1970s to the present, the textile sample books found at the Victoria and Albert Museum date back from the mid-eighteenth to early twentieth centuries, and are also used much more frequently than the collection housed at FIDM. Unlike FIDM, the Victoria and Albert Museum has its own conservation department, and the popularity and value of the swatch sample books lead to the cleaning, restoration, and strengthening of these materials, and the sample books have been used so heavily that, “the museum arranged with Thames and Hudson [Publishing Company] to publish facsimile in book form” (Clarke 189). Examples from these select pages of these swatch sample books are also available on the Victoria and Albert Museum online catalogue in digital format. Each situation must be addressed on a case-by-case basis and the collection’s use, importance, and impact all are factors in implementing preservation techniques. “Preservation of any collection entails decisions based on a delicate balance of physical condition, usage patterns, and available resources. [...] How much use a collection receives plays an important role in both how much preservation it may require as well as the resources an institution may invest in that preservation” (Clarke 191, 196). As with the effects of light damage, one must also consider the lifespan of the collection and the desired length of time the items involved are to be kept pristine, as noted by Robin Dodge. Perhaps multiple copies or duplicates of trend books can be kept, yet this is not always the case with other materials.

Advocacy Plan

Because each institution's collection policy, as well as user needs and requests dictate the case-by-case requirements for preserving physical fashion forecasts, choosing a plan or set of steps for every institution to follow is unrealistic. Like the preservation of the books, individual attention must be placed with each repository in order to meet supply and demand of these materials. One suggestion could be that each institution which subscribes to trend forecasts could preserve and house one example or style of book. Then, working together as a community, repositories can collectively create a complete compilation of the information presented, offering users a large variety of resources not capable of one exclusive institution. Additionally, digitization of the materials as detailed earlier may make accessibility easier to patrons.

For an institution like FIDM, preserving a sampling of books would be ideal. Since the school subscribes to over forty different predictive reports, ranging anywhere from topics like womenswear, menswear, and childrenswear, to lingerie, surface design, graphics, environments and interiors, keeping every issue of every predictive forecast is not possible due to space limitations. However, taking a sampling, such as one book per subject matter, would create a well-rounded collection that caters to each major and interest in the school.

If the fashion and archival communities work together, it would not be a difficult or an arduous process to include the preservation of physical trend forecasting reports into an institution's collection policies. Communication, collaboration, and an effort to make materials available to users are key points, and is the goal of many repositories, regardless of content.

Conclusion

Fashion offers individuals a form of expression, identity, and artistic presentation to the outside world. With fashion's more recent popularity and display in terms of being an art form

and a form of entertainment, there is an increasing need to preserve all aspects of the fashion industry and the design process. Physical trend forecasting books help present these aspects of style, in addition to being documents of costume history, popular and street culture, social history, and how fashion affects and is effected by economics, society, and other industries. Also the physical books are important in dealing with visual and tactile learners, and the application of fashion design to various areas of study. Members of the trend manufacturing companies, museum and archival communities, fashion design companies, and fashion institutions and their libraries all see great importance to preserving the physical aspects of fashion trend forecasting reports due to their documentation of and impact and importance on fashion. They also agreed that the physical books are more valuable because of the tactile nature of the multimedia elements and because of their visual layout and design. However, many of the individuals who agree on the importance of preservation are not capable of performing this task due to space limitations, user statistics, and collection policies. Additionally, there is no clear consensus as to how the task of preservation should be addressed, as it relies heavily on a case-by-case basis and on each individual repository and their collection and preservation policies. However, with collaborations between the fashion and archival communities, and some inclusion of trend forecasting reports in institutions' collection policies, this form of information can be made available and accessible to help balance out the initial costs of the books, as well as contribute to the documentation of fashion history, the design process, and the fashion industry workings into the future. Hopefully, as time passes, we will continue to reassess and readdress the value and importance of certain artifacts like trend forecasting reports for their historical and educational value, and if deemed important enough, not let that time pass too quickly and save them before it is too late.

Appendix I: IRB Approval

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Activity Details (Letter/Notice Sent to PI: *Approved (Response Review)*)

| | |
|----------------------------|--|
| Author: | WENDY BRUNT (OFC OF HUMAN RESEARCH PROTECTION PROGRAM) |
| Logged For (Study): | The Preservation of Physical Fashion Forecasts |
| Activity Date: | 10/21/2014 8:56 AM |

| Property | Old Value | New Value |
|--|--------------------------------|---|
| name | | Letter/Notice Sent to PI: <i>Approved (Response Review)</i> |
| Study.status | Awaiting Action | Copying Original Version |
| Study.dateEnteredState | 10/21/2014 8:52 AM | 10/21/2014 8:56 AM |
| Study.majorVersion | 0 | 1 |
| Study.minorVersion | 4 | 0 |
| Study.versionDescription | Pre Approval Change | Approved Version |
| Correspondence Attachments | | ID00168817 |
| Study.Expedited Reviewer Info | ID00067181 | |
| Study.Project Snapshot | fromString.html | fromString.html |
| Study.Current Approval Date | | 10/21/2014 |
| Study.Current Expiration Date | | 10/20/2017 |
| Study.Study Extension.Date Final Action | | 10/21/2014 |
| Set of Person | | Added elements: <ul style="list-style-type: none"> ALEXANDER KOSZTOWNY |
| Set of Person | | Added elements: <ul style="list-style-type: none"> ELLEN PEARLSTEIN |

Appendix II: Questionnaires and Interviews

Interview with Jen Awad

What is your involvement in the fashion industry?

-I design womens evening wear. Cocktail dresses, gowns, party coats and a little lingerie to go under.

Can you briefly explain to me your design process?

-My design process remains pretty standard. I concept sketch, I consolidate the concept sketches, I make a base collection of designs. Once the base collections are done, I take my illustrations and flats to my sample maker. We then go over the necessary material needed in order to get the pieces done in a timely matter. within 1-2weeks time we then have a fit model come in to try on the pieces to check the fit. once the final touches have been completed on the collection of garments the design process is completed.

Where do you get inspiration from?

-I draw inspirations from my current environment and the people involved in it. I have been in and around the L.A. party circuit for some time and have seen the peak of party fashion and the absolute decline of it. My inspirations come from that. It fuels my need to enrich a collection or to over simplify it.

Do you use trend predictive reports or forecasts?

-I don't

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Yes I am aware of them, have dabbled through them during my years as a fashion student. However, I never use them. I think they are a great way of dictating a collective whole of the fashion industry. It keeps everything in unison. However, I like to trust my gut and like to exercise my intuition as opposed to depending on some sort of seasonal bible to base my work off of.

What about to the museum/archival community?

-I adore it. The year 2000 was the death of innovation for me. I do own an assortment of history of costume books and archival books from centuries before us. Everything has been done and it's important to look back at how things were designed and made before then. I almost always incorporate some sort of decade in my design process.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do

you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-I think the significance of trend predictions will always be around. People need it. Obviously the demand will dwindle a bit because of fashion blogs. However they will always play a major role to people who need that kind of structure in their design process.

Is it important to preserve fashion and its related items? Why?

-Yes. It is our history and reflection of our times and how they affected stylistically.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-No

Interview with Lucy Bellamy

What is your involvement in the fashion industry?

-As a facilitator to students for academic and professional study of the industry.

Do you use trend predictive reports or forecasts?

-In a professional context.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Based on interactions with faculty and students, retail companies and manufacturers are most likely to use trend forecasting books to guide their in-house design teams in developing collections and/or private label brands for their target market customer.

What about to the museum/archival community?

-Unsure

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

- The inspiration comes from the same source from which sales originate: the consumer. Recent industry “buzz” suggests that the concept of trend forecasting is moving away from an exclusive, proprietary silo and is gathering sartorial cues from ethnographic studies of a variety of venues (celebrities, entertainment-themed festivals, concert events, select cities identified as “fashion-forward” locations, etc.) Additionally, according to the same source, future trend forecasting predictions should be applied from a more broad (i.e. “macro”) perspective rather than focused on an individual market or segment. For me, painting a broader stroke allows designers, whether for a large company or individual designers, to use that over-arching trend and apply it according to their customers’ needs/wants.

Is it important to preserve fashion and its related items? Why?

-Yes. Fashion is an indicator of the zeitgeist of that time frame, culture, social mores, and people.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Yes

If so, do you preserve or store past physical issues? What is the reasoning behind this decision? -
-In the past, we have not maintained an archived of past trend books. However, are reconsidering that decision.

What is the policy for your retention and disposal of past issues?

-No formal collection policy. The most forward predicting books are made available as an in-library use resource, exclusively to currently-enrolled students as well as faculty only. "Past" issues – considered as one season past the published season of the title – are withdrawn from the collection and made available to faculty for in-class instruction and use.

What is the ideal housing for these items?

-These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage? We currently follow standard retention standards for print collections. This could change based on changes in the retention policy for these resources. Any official changes would be made by the Collections team of the college.

In your institution, who has access to these items? Is the public able to view them?

- Only currently-enrolled students, faculty and Education staff are permitted access. The public, according to the terms and conditions established by our vendors, is not permitted access to these titles.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-N/A

Is there importance in preserving this aspect of the modern fashion industry?

-Yes. Please see answer given for a previous question.

Is the physical copy of these books as important as the information stored, say, in a digital file? --

-Yes. Tangible format is more accessible than a digitized item.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

- Yes if one were researching the design process for that individual designer.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues?

Libraries and museums have kept newspapers even though their information is short-lived, due

to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

- I do consider trend forecasting resources' value as equal to those of newspapers and other documents created during a specific time period.

Interview with Evan Carlson

What is your involvement in the fashion industry?

-As a collection development librarian at a fashion and design college, the fashion industry is ever-present in our environment. Exposure to the industry occurs in various ways; industry news and trends via the resources that we work with; industry-related college events, including guest speakers; via our students as developing designers, developing entrepreneurs and avatars of fashion and style; industry news via e-newsletters and other media sources; and through my own research related to collection development work.

Do you use trend predictive reports or forecasts?

-Personally I use trend predictive reports/forecasts to research trends and topical cultural information about fashion and creative developments and products. In an information professional capacity I advise and recommend these materials providing reference assistance to students and faculty and their diverse research needs.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-I do have some knowledge about trend forecasting and the physical prediction books. My opinion is that they are in fact important to the fashion industry. Trend forecasting plays a vital role in awareness of larger patterns and signals in the world, not limited to but including the fashion industry. Interest in trend forecasting as a practice, for individuals as well as at the corporate level, can be evidenced in the blogosphere—in particular among fashion, lifestyle and beauty blogging communities, where avid attention to emerging trends and future directions is apparent. I think trend forecasting is important to students and budding designers as well as industry creative practitioners; they highlight the importance of heightened awareness, diverse research, insightful analysis and ultimately synthesis; trend books, particularly for students, also point to potential career opportunities, for those perhaps who may be drawn to creative industries, and who might discover a latent talent and interest in cultural and creative predictive analysis. These are just a few ways that trend forecasting and physical prediction books have importance to the fashion industry and its stakeholders.

What about to the museum/archival community?

-I believe that the physical prediction books should be of interest to the museum/archival community. An interesting nuance of sorts stems from the “predictive” nature of these materials topically, anticipating and projecting trends, which then lapse into becoming “primary source” resources when they manifest a set of cultural/design assumptions about the cultural moment in which they were created. But in addition to representing primary source materials, the books themselves are lavish visual catalogs of fashion design, construction diagrams, and fashion illustration. One would be hard pressed to find more detailed photographic and illustrated catalogs, often with fabric swatches attached, regarding fashion and costume.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-My feeling is that as awareness and visibility of fashion and style grew, particularly during the twentieth century, as notions of personal style/fashion were celebrated, and notions of recurring fashion cycles and postmodernism entered the mix, I think the worlds of high-end and street/everyday fashion became blurred and entered into more of a dialogue. Distinctions became less rigid, all participants taking inspiration from each other and all around.

-As to the future, with regard to whether trend predictions will exist and if so be more or less important, my personal opinion is that they are certain to continue to, however, form, content, and modes of delivery will evolve, perhaps radically. Personal technology plays a not insignificant role in the ways that we will continue to search, receive, interact and share information, fashion and trend information included, as our technological options and capabilities evolve.

Is it important to preserve fashion and its related items? Why?

-I believe in the affirmative, partly as previously noted with regard to the museum/archival community; also for future designers looking to study, perhaps recreate, quote or reference styles of “the past” (currently our present/future). These resources are of course not purely visual, their textual content may likely be of interest to future scholars and students, methodology and cultural assumptions and expectations in preparing these trend reports often manifest in the writing.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Yes, printed books, again often with swatches and samples attached, as well as digital trend resources.

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-Our Library does store past physical issues on a limited basis, meaning that older editions are retained (older in this case meaning the current season or one or two past); these are retained primarily as teaching resources for our faculty to use in their classrooms. Our institution does not retain these materials in an historical or archival sense.

What is the policy for your retention and disposal of past issues?

-Retention policy has been touched on above; disposal of past issues may be via distribution to relevant faculty, occasionally distribution to other branch libraries of the college.

What is the ideal housing for these items?

-This would depend on the use and purpose. Housing of these materials for our library is based on easy access and shelf organization—we are called upon during our busiest times to quickly dispense these materials, regularly and often, so we need them to be readily to-hand at the reference desk where they are kept and where staff sits to assist our patrons. While preservation in the sense of avoiding damage is a factor in how these materials are housed, as noted previously we are not retaining them with any sense of longevity or perpetuity, no archival conditions are maintained.

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-We are careful to handle these materials with care, but we make no special storage provisions. We strive to make our materials fully available to our patrons, including access to all parts of the resources including multi-media.

In your institution, who has access to these items? Is the public able to view them?

-In our institution, all currently-enrolled students, college faculty and staff are able to view these materials. Our college offers a number of tours to the outside public; this includes prospective students and their parents and occasionally K-12 student groups, the library allows the viewing and explanation of selected trend books for such purposes to the college staff conducting the tour.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

- [Not sure I understand this question]

Is there importance in preserving this aspect of the modern fashion industry?

- [Not sure I understand this question]

Is the physical copy of these books as important as the information stored, say, in a digital file?

-The physical copy is important for not only archival purposes with regard to stable format, but it is also important to “browse” and interact with these materials. As creation of student portfolios and organization, layout and presentation of their projects are also important concerns for our students, these physical materials, with varying format, layout and construction, presentation make them important examples to have available for our students.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-Such an occurrence as the example of the famous fashion designer would likely enhance the value and importance to historians and scholars as well as aficionados, and likely there would be some sense of validity and importance imparted, depending on the stature of the individual in question. With regard to context, I feel that what would be interesting would be a report cataloging the corporate and professional/designer users of these materials, including how they were used, conclusions and direction gleaned, and resulting product lines or services per the corporate or individual user.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

- [Addressed in previous responses.]

Do you have other comments or suggestions?

-Perhaps not for this current research, but it might be interesting to examine, perhaps compare and contrast practices and instances of trend forecasting from the communities of blogs and social media, with those produced more formally and professionally created by the major recognized trend forecasting companies.

Interview with Robin Dodge

What is your involvement in the fashion industry?

-I'm a librarian at a college specializing in design.

Do you use trend predictive reports or forecasts?

-I don't use them personally. I use them only in so much as I learn about them so that I can show students how to select and use them.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Despite occasional articles which claim that trends are dead and fashion houses don't need trend forecasting services anymore, the physical prediction books seem as popular as ever. I think the fashion industry still relies on them.

What about to the museum/archival community?

-This might be debatable. I assume this question is talking about saving the predictives over time, since the current issues probably wouldn't be of much use to museums or archives. But even if we're talking about archiving old issues, the benefit is questionable. In my 14 years as a design school librarian I think I've been asked for older forecasts (beyond a couple years old) maybe 3 times. That includes students, faculty, and outside researchers. Most researchers are more concerned with what actually happened, i.e. runway shows and ready-to-wear collections, than with past forecasts.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-This could have more to do with access to publishing than anything else. 50 years ago, suburban housewives with sewing machines and a creative instinct didn't get written up in the fashion magazines, although I'm sure they were making the trends their own with or without recognition. Now that anyone and everyone has access to a publishing platform with a worldwide audience, street trends are getting more recognition.

-Trends have been declared dead for years now, and yet trends persist and fashion forecasting persists. I think it's human nature to want to follow trends in fashion. It says so much about our tribe and our identity. The way trends are generated might change, but trend predictions will persist and people will still find them important in some way.

Is it important to preserve fashion and its related items? Why?

-Of course. Fashion is influenced by our lifestyle and socioeconomic status, and in turn can have an influence on our position at work or amongst our peer group and so on. It's an important part of our culture that should be preserved if we want to reflect on our history. It can help us understand daily life in the past.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Yes.

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-We have a collection of trend forecast CDs which goes back to about 2007. We do not keep the print versions beyond a few years. The original reason was low demand and our mission is to support students in their pursuit of an AA (and now BA and BS) degree. We are not an institution focused on deep research. Over time, the concerns have been more about space limitations, although our mission and the lack of demand still play a role in our continued decision not to keep the print versions.

What is the policy for your retention and disposal of past issues?

-We keep about two years of back issues, and eventually give the oldest issues to faculty.

What is the ideal housing for these items?

-These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

In access vs. preservation our institution tends to favor access, especially for these materials. Because these materials are so timely and ephemeral, allowing students maximum access at the risk of damage or theft is preferable to limiting the access.

In your institution, who has access to these items? Is the public able to view them?

-Only currently registered students and currently employed faculty and staff.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-I guess this isn't relevant to our institution since outside researchers can't use the print predictives.

Is there importance in preserving this aspect of the modern fashion industry?

-Sure. Whether that importance outweighs space, financial, and staffing concerns is debatable and highly dependent on an institution's mission.

Is the physical copy of these books as important as the information stored, say, in a digital file?

-In the case of these types of materials I think a digital copy can almost always substitute for the physical copy.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-I'm sure that if John Galliano gave us a marked up issue of Doneger, we'd keep it.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-If we use this analogy, then its runway show and retail catalog and look-books we should be preserving. The news actually happened. Runway shows actually happened. Predictives are one private company's best guess about what will happen. Past predictives might be interesting, but as we've seen with the complete lack of demand for them, they might not be as relevant for researchers as what actually happened.

Interview with Philip Fimmano

What is your involvement in the fashion industry?

-Trend Union produces trend forecasts for various industries.

Do you use trend predictive reports or forecasts?

-We produce them.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-We produce them.

-Trend books are instigators of ideas that help designers, marketers and strategists plan the future of their product collections. They track pre-existing phenomena and its influence on creative expression. They help chronicle the evolution of textiles, silhouette, colour and concept.

What about to the museum/archival community?

-I am also a curator at Edelkoort Exhibitions, providing exhibitions for museums and institutions internationally; with over 14 years experience in exhibition curation, I am aware of museum conventions, in particular with regards to garments and textiles.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-While some services are digital and continue to evolve into the digital realm, due to the tactile nature of textiles and physicality of colour forecasting, Trend Union has decided to continue to only produce trend books in 3D form.

Is it important to preserve fashion and its related items? Why?

-Trend books formulate an important archive for our times; when looking back one can understand what the mood of the moment was as far as culture, society and of course style have evolved. From season to season, they also illustrate links between years and eras, sometimes indicating patterns.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-We produce them

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-We store our trend book archives in a dry area of our storage facilities: one set is in a basement at one location, another set is in our New York studio, another set is in our Paris studio. They are stored in different locations in case of flooding or fire.

-We are currently considering donating one set to a French museum in order to store them in museum conditions.

What is the policy for your retention and disposal of past issues?

-We retain at least 3 copies of each publication. We donate old issues to schools. We dispose of any additional copies.

What is the ideal housing for these items?

-Dry storage area, away from direct sunlight.

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-All our books contain these, so the storage is the same as above.

In your institution, who has access to these items? Is the public able to view them?

-No, they are stored in seclusion. Our books are for our clients and are not part of a public access collection.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-We would be open to allowing academics study our past issues.

Is there importance in preserving this aspect of the modern fashion industry?

-Absolutely since we believe that textiles are a reflection of society and our times.

Is the physical copy of these books as important as the information stored, say, in a digital file?

The physical copy is much more important than the digital version since it includes the physicality of the book, textile swatches and colours.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-When designers use our trend books, they often remove textiles and cut them up. So this use actually reduces the value of the books. A complete pristine book, like with regular books, has more value.

Perhaps famous designers notes would have value if the collection was developed from the trend book, but I am not aware of designers sketching or creating notes in our books.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? - Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-I think that these elements are quite different. Newspapers refer to actualities as they happen - they refer to facts. Forecasts were envisioning a period of creation 2 or more years ahead and so once this timeframe has come to the fore, the trend books become oracles that have foreseen an eventuality taking place - they refer to facts only 2 years after they have been published. In this

sense, they can be viewed factual only in retrospect and take on a very different meaning from newspapers.

Interview with Elin Litzinger

What is your involvement in the fashion industry?

-Fashion Stylist (30+ years)

-Part-time Instructor (Fashion Styling; 8 years)

Do you use trend predictive reports or forecasts?

-Yes, online (WGSN) and hard copies (Trend Union, Peclers, mostly)

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Absolutely, forecasting and trend books have relevance. Though sometimes does feel like through the process of predicting them, the trends become self-fulfilling...!

What about to the museum/archival community?

-Not my area, so not familiar with overall value within this community. Would venture to guess, though, would have relevance as reference source, for historical documentation.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be?

-The changing nature of how people receive/ exchange information combined with an ongoing shift in ways emerging generations view hierarchies & dictates has definitely changed the balance of who influences trends.

In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-Interesting question! I think some percentage of the production market that currently relies on forecasting will continue doing so, to hedge their bets. Especially as these businesses feel increasingly at loose ends & out of touch keeping up with the constantly shifting ways information is getting disseminated. And am guessing the main challenge for those in the business of forecasting trends will be to figure out how to change the ways they impart info in order to keep up with (& ahead of) the lightning speed at which everything is constantly changing.

Is it important to preserve fashion and its related items? Why?

-Absolutely; fashion documentation conveys much more than simply what people were wearing during a particular time period. It communicates information about what was taking place in a culture or segment of society at a specific moment in time.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Yes. Definitely one of the perks of the job...

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-N/A. I'm not involved in the archiving process.

What is the policy for your retention and disposal of past issues?

-N/A. Please see above.

What is the ideal housing for these items?

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-N/A. Please see above.

In your institution, who has access to these items? Is the public able to view them?

-Accessibility only to staff and students who are currently enrolled. Not general public.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-Can't answer. Not a librarian / archivist.

Is there importance in preserving this aspect of the modern fashion industry?

-Though not an archivist, to my mind there would be, even if some significant editing (of which hard copies get preserved) takes place.

Is the physical copy of these books as important as the information stored, say, in a digital file?

-Please see preceding answer. Probably impossible to preserve hard copies of all the books, but some representation should be archived. With rest stored digitally.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-To my mind, absolutely. Again, historical documentation, specifically regarding a noteworthy individual.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-At the risk of sounding like a bit of a hoarder (!), think the more physical information / documentation preserved, the more accurate the overview of a particular time. Especially since many forecasting books are very tactile, contain mixed media materials.

Interview with Lorilee Lucas

What is your involvement in the fashion industry?

-I own TEN-O-EIGHT DESIGNS, a freelance apparel design, development and production management company. I work with a variety of clients, from start-ups to established businesses in women's wear, intimates, activewear and children's athletic wear (leotards and competitive gymnastics attire).

Can you briefly explain to me your design process?

-I usually start with competitive shopping. I target the key competitors for the brand I will be designing for to see what they're doing. I talk to the sales reps to see what's selling best. I take items into the dressing room and take a TON of pix. I analyze the competitor products and categorize them into trends. If I have access to trend forecasting sites, I prefer to use them but I can't afford access for my business yet so my access is spotty and dependent on client access. I visit my favorite trend blogs. Then I gather a bunch of images from all those sources as well as web searches, pinterest, magazines etc. to create theme boards. I present the boards to client for buy in on design direction.

Where do you get inspiration from?

-I do ongoing trend research whenever I'm online and pin content to hidden Pinterest boards dedicated to each client. I also have my clients do their own inspirational magazine tears, pictures, internet searches etc. Competitive shopping is another key source for me since my work is very commercial. If a cultural event/movie/icon is important to that market, this can drive some of the design process too. For example, in kid's leotards, the movie "Frozen" inspired a princess-gown leotard with a mock sweetheart strapless effect. For start-up clients, it's often more important to look at the growing sales data before even beginning the design process to ensure the target market that is buying the brand is in alignment with the current product assortment. Building designs into the existing line that complement each other and draw upon the strength of the best sellers is often more important than following trends or innovating. For start-ups, finances are tight and risk is high so the design process is much tighter/limited. Most importantly, for commercial accounts, inspiration is drawn from the consumers. We're always getting feedback on what the boutiques want, what their clientele want and how we can grow our line as well as their sales. It's more of a symbiotic relationship than being completely off in an ivory tower of design ideas.

Do you use trend predictive reports or forecasts?

-Only if a client has access. I can't afford them in my business right now. I do prefer to use them if they are available. It speeds up my efficiency and cuts costs for the client from my invoice.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Yes. I'm very familiar with them. They were one of my favorite things to look at while in design school and my favorite part of my design job with Sandra Ingrish a few years ago. I think they're important tools but not absolutely necessary. I find that they boost my creativity and also help give me direction, thus making me a more productive/efficient vendor to work with. I find them beautiful to look at and they make me happy.

What about to the museum/archival community?

-To me personally, I don't see the need to archive trend reports. They report a possibility of the future. I'd rather see a record of how that future played out in our museum/archives than a record of what we thought would happen.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-The web explosion not only created immediacy but also greater accessibility and cross talk between industries and cultures. Everyone is exposed to more content and on the one hand, this increases an individual designer's inspiration sources and creativity...to think about something in a new way with access to new ideas/information. Over time, though, I would imagine that this would homogenize the design playing field in the same way that our genes homogenize when people of different races breed.

Is it important to preserve fashion and its related items? Why?

-I have mixed feelings on the importance of preserving fashion items. Yes, they're interesting and beautiful and inform us about the time they are from. Artistic pieces, in particular, I think are worth preserving on the same plane as preserving works of art (painting, sculpture etc.). But in the grand scheme of things, when I take a step back from it all...is it as important as preserving our planet or access to real, whole, non-GMO foods...no. Not at all. But that's a personal opinion that puts fashion on a spectrum of all the things I value. I love fashion and I love being a part of the industry but in the big picture of life, it isn't very important.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Nope. I wish.

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-n/a

What is the policy for your retention and disposal of past issues?

-n/a

What is the ideal housing for these items?

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-n/a

In your institution, who has access to these items? Is the public able to view them?

-n/a

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-I don't understand this question but I don't think I need to answer it since I don't have trend reports in my biz.

Is there importance in preserving this aspect of the modern fashion industry?

-Honestly, I don't think so.

Is the physical copy of these books as important as the information stored, say, in a digital file?

-Neither is important to me, but if you're going to save something, I'd say the physical book is more important because texture, weight, color etc. of fabrics just can't be stored digitally.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-They do contain contextual information but I think for it to make sense to anyone in the future it would have to be accompanied by other historical data. Having a designer write in the margins...I could see how a collector might value that more than just the content itself. From a historical perspective, I suppose I do see more value in how people of a day and age were applying trends than having a recording of the actual trends themselves. Trends are guesses and only loosely tied to reality. What a designer did with those trends presented itself in the real world...so that, I suppose, I would value more as a historical record.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-I do see the similarity between those types of content. I do not see the value in keeping records of any of it. I do not read or watch news programs because I don't see them as fact based anyhow. I see them as dramatic (creative) presentations of one side of a situation, usually to manipulate an emotional response or incite action. If newspapers disappeared from the planet, I'd be happy. I care even less about auction catalogs. It's just not an important use of anyone's energy or space to store it. I care somewhat more about trend books but only because of my personal interest in fashion. I still don't see the value in storing trend books even though I personally like them.

Do you have other comments or suggestions?

-At heart, I probably oversimplify and obsess on practicality to a fault. I've never been interested in history or understood the value of historical data. I'd much rather be in this moment that dreaming about the future or trying to understand the past. This attitude or belief is hard to escape when thinking about this entire topic of recording trends. It just seems so unnecessary to me.

Interview with Jaime Peck

What is your involvement in the fashion industry?

-I own a trend forecasting company as well as contract design for multiple swimwear lines.

Do you use trend predictive reports or forecasts?

-I create them! Also, we use them to compare and stay aware of all predicted trends from various sources.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Yes, I've been trend forecasting for 6+ years and have owned a trend forecasting company for about 1 ½ years. Buyers and Designers often don't have the time to do the extensive research & analysis that the books offer; therefore I do believe they play a vital role in the industry.

What about to the museum/archival community?

-I believe these reports have importance to the fashion industry; they track validations and missed predictions.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-The evolution of how trends are predicted in the industry today IS because of our constant access to what the world is wearing. Trend forecasts will remain important if not gain in importance with the faster-turning trend cycles and diluted market. The industry will need assistance and expertise to stay relevant in a time where there don't seem to be clear lines between key trends.

Is it important to preserve fashion and its related items? Why?

-Yes, fashion is an art form. It must be preserved and recorded as such.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-We create them and also subscribe to a few.

If so, do you preserve or store past physical issues? What is the reasoning behind this decision? -

-Yes, to track validation or note any predicted trends that didn't hit market.

What is the policy for your retention and disposal of past issues?

-We archive all past issues. Haven't discarded any yet, I guess we'll see when we run out of space.

What is the ideal housing for these items?

-Enclosed storage or bookshelves.

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-Somewhere out of direct lighting so the color swatches don't fade.

In your institution, who has access to these items? Is the public able to view them?

-Our reports are only viewed by subscribers and anyone with a scheduled viewing.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-I apologize... I'm a little confused by this question...

Is there importance in preserving this aspect of the modern fashion industry?

-Yes.

Is the physical copy of these books as important as the information stored, say, in a digital file? --

-The information is the more important aspect of a forecasting service, however, in my experience creative people respond better to tangible elements. Color is also best represented as physical swatches to represent exact hue.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-I would say if there were personal notes in the margins of a forecast book the overall resale price would decrease, but that would not affect validity of information.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

- Forecasting is as much about predicting the future as it is being aware of what happened and worked in the past. Having access to a trend service's past reports can help observe that

resources validation rate and also note where they were pulling inspiration for forming their predictions.

Interview with Francisco Platt

What is your involvement in the fashion industry?

-I have a website that covers the merging between fashion and technology.

Do you use trend predictive reports or forecasts?

-Not for this particular job...when I can may look at them for fun or out of curiosity.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Yes, they do have an importance to the fashion industry but times have changed. With the arrival of sites like style.com, anybody can have free access to worldwide collections in no time therefore making one's own trend report. We are living in fast times with fast fashion. Trends don't necessarily hold up as long as they used to. But I do think that forecasts are good to help inspire regardless.

What about to the museum/archival community?

-Archiving trend forecasts sounds good in the same way that a library may bound decades worth of magazines...a good way to study our society as we grow and change.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-People are curious...we all want to belong yet be accepted as our own person. Will trend predictions exist in the future? David Wolfe (who brought trend forecasting to the USA) started focusing more on silhouette trends some seasons ago. That speaks to me. I still believe designers and manufactures will want some sort of trend or design direction.

Is it important to preserve fashion and its related items? Why?

-Am repeating my answer from above: Archiving trend forecasts sounds good in the same way that a library may bound decades worth of magazines...a good way to study our society as we grow and change.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-No...but then again if I needed help in that direction, I am married to David Wolfe. :-)

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-n/a

What is the policy for your retention and disposal of past issues?

-n/a

What is the ideal housing for these items?

-n/a

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-n/a

In your institution, who has access to these items? Is the public able to view them?

-n/a

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-n/a

Is there importance in preserving this aspect of the modern fashion industry?

-yes

Is the physical copy of these books as important as the information stored, say, in a digital file?

-Yes...there's nothing like being able to have things tangible...and most importantly if we want to feel the textures of fabrics.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-It would be a great insight into the designer's thinking.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues?

Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-I personally don't.

Do you have other comments or suggestions?

-I think that sometimes trend reporting is confused with trend forecasting.

Interview with CD Rios

What is your involvement in the fashion industry?

-I'm a Library research specialist at The Fashion Institute of Design & Merchandising. I also consult startup companies in gathering market information pertaining to the apparel industry.

Do you use trend predictive reports or forecasts?

-Yes.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-As some whom has sold these books before to companies they have a great importance. The usage of trend predictive books allows the companies to have their design team focus on core product development and correct color story's to their respective markets. This market information saves time, money, and provides creative direction that is supported by the trend predictive research into the market. This information in conjunction with internal research and sales statistics help to secure a profitable/successful business season.

What about to the museum/archival community?

-From a historical economic point of view the articles written in these trend predictive are market specific and very insightful though they may not always be correct. These publications are statements provided by consultation companies and could be used as seasonal time capsules for future generations to study. As a comparison you could look at any South Park episode within the past 7 yrs and get a pop culture update of what was trending/relevant at the time. Now if you watch them anytime outside of their current episodes they are so topical that they are not relevant anymore but still entertaining and informative of that time period.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-The origin of the catwalk was a showcase of artists/designers to offer their wares. These works of art influenced the tastes of everyone that would see them. But as the counter culture spawned the idea of the working class or distressed (workwear) looks, the fashionable then saw that "Style" or fashion can be anything. That brings us to the age we are in now in which "Style" and "Fashion" is not class based or regulated to any wealth bracket. Trend predictions will continue to exist but they are more so manipulated by strategy and "Timing".

Is it important to preserve fashion and its related items? Why?

-It's of great importance to document Human Civilization and clothing gives great documentation of its owner. As you review apparel history you can see the spread of "Western Ideology" threw design aesthetics.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Yes

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-These materials are preserved as design reference to be used as inspiration.

What is the policy for your retention and disposal of past issues?

- It's based off of quality/ unique design detail and space allotment for those materials.

What is the ideal housing for these items?

-A digital lossless format and offsite cold storage.

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-Unfortunately they are not stored because of the lack of space.

In your institution, who has access to these items? Is the public able to view them?

-Yes the public may view the older material that is not with in season as to protect the market information for those whom have invested into the trend predictive subscriptions.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

- Unknown.

Is there importance in preserving this aspect of the modern fashion industry?

-Yes.

Is the physical copy of these books as important as the information stored, say, in a digital file?

-Yes.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-Yes they do.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-They serve a similar purpose and their relevance is for certain historians and researchers. Maintaining these publications give documentation and validity to future queries into this information that is being preserved.

Interview with Susan Spencer

What is your involvement in the fashion industry?

-I teach at FIDM, Los Angeles and Orange County campuses as well as develop curriculum for the school in majors such as Merchandise Product Development.

Do you use trend predictive reports or forecasts?

-Previously I worked in Merchandising and Design as well as in Trend Forecasting and Buying. In those capacities, I had limited access to WGSN. As an instructor at FIDM, I use the forecasts with my students in the classes Trends and Fashion Forecasting, Trend and Design Application, and Product Development Fundamentals.

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-Yes, the physical prediction books play a large role in the fashion industry. I believe that higher-end design houses use reports and resources such as Visonaire, Italian Lab, and Peclers (hard copy), whilst more moderate markets (such as bridge, better, moderate, and juniors) tend to use the databases. From my experience, the databases such as Doneger and WGSN are easier to get a “quick idea”, vs. the hard copy, often European forecast books require a little more creative analysis. Just my opinion. It is for these reasons that I MAKE my Trend and Fashion Forecasting students use the hard copy reports for at least one assignment in that course.

What about to the museum/archival community?

-As I have never been part of this community, I cannot speak to it.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-Since the 1960's music has played a large role in influencing trends (the trickle-up theory). I believe such movements as the mods, rockers, punks, new wave, rockabilly, etc. greatly influenced first youth fashion then designer fashion.

-The runway shows in the fashion capitols of the world (London, Paris, Milan, NY) have always played a part in influencing fashion. Fifty years ago—a lot. However with the influence of music subcultures affecting trends, catwalks became less important from the 1960's-1990's. The world wide web revived the catwalks importance, with sites such as style.com and newyorkmagazine.com offering real-time catwalk coverage, not to mention the multitude of fashion blogs offering real-time coverage as well.

Is it important to preserve fashion and its related items? Why?

-Yes. The exhibit *From Punk to Chaos* at the Metropolitan Museum of Art two years ago is an excellent reason why.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-I am not currently associated with a design house or company; however FIDM subscribes to many fashion and trend forecasting “predictive” reports.

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-When I worked on the San Diego campus, the librarian offered me recent past issues, which were for the current retail season. I actually used them as a reference point for my students in my Trends and Fashion Forecasting class (e.g., “was this resource correct in what they predicted?”)

What is the policy for your retention and disposal of past issues?

-After current retail season they are gone!

What is the ideal housing for these items?

-N/A (?) I have not really done it.

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

- N/A

In your institution, who has access to these items? Is the public able to view them?

-No, you must be a FIDM student, staff/faculty, or alum (for some resources only) to be able to view them.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-Mood, Color, Fabric, print, graphics, detail, and silhouette development.

Is there importance in preserving this aspect of the modern fashion industry?

-I am not sure I understand this question

Is the physical copy of these books as important as the information stored, say, in a digital file?

-I believe that is a generational preference. Anyone under 30 will say that predictive websites' fabric swatches are just as useful as a swatch mounted into a hard copy forecasting book. However, anyone over 40 will beg to differ!

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-They would be Sotheby items, valued by how important the designer is at the moment and historically.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-I have never thought about this; it is an interesting question. Vogue has an archive, why not Pecler's?

Interview with Robin Wagner

What is your involvement in the fashion industry?

-I'm a menswear designer (all classifications) with a specialization in knitwear both men's and women's, and I teach fashion at FIDM.

Can you briefly explain to me your design process?

-Fiber and fabric start everything for me, the tactility, the look. Then I research the trends online, on the street, in print, in retail. To see what's already out there and that doesn't need to be addressed, then if it hasn't happened already, I look for something that inspires me.

Where do you get inspiration from?

-The street, online news, art, events not related to fashion usually, and fashion predictives at times.

Do you use trend predictive reports or forecasts?

-Yes

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-I'm quite familiar and have subscribed through past employers/ clients since the 80s. Yes they're relevant. They provide a merchandised prediction of coming trends. Depending on the distribution of the predictive, they can even make a trend happen.

What about to the museum/archival community?

-I think predictives will show a fashion "timeline".

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-The evolution of trend I think comes from media and also from the fast turn of fashion. It used to be from the salons and art galleries and now that art is in the street, influence comes from there as well.

-Trend prediction is what fashion and other industries companies depend on for success, and not everyone has that skill to observe and project into the future, so yes, I think they'll have continued importance, possibly more.

Is it important to preserve fashion and its related items? Why?

-Like any medium, yes, it's important to preserve it. Trend forecasts are publications and show a timeline.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-Yes, FIDM subscribes to many. The industry companies subscribe to one, possibly 2 due to the high cost.

If so, do you preserve or store past physical issues? What is the reasoning behind this decision?

-Yes I do keep them. Since fashion is cyclical, they're a great source of information.

What is the policy for your retention and disposal of past issues?

-I keep as much as I can, room permitting, and if I no can no longer store them, I moved my office, I've put them on Craig's List for someone to have for free, just so they wouldn't get destroyed.

What is the ideal housing for these items?

These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?

-Mine are only print, so I store in a bookcase.

In your institution, who has access to these items? Is the public able to view them?

-At FIDM, students, faculty, and staff can view them.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-I don't have this information, but I request students to research color and macro trend for design assignments.

Is there importance in preserving this aspect of the modern fashion industry?

-Yes, certainly. It shows a historical timeline of trend forecasting and fashion trends. Since trend forecasting is an industry, it also shows the development of that said industry and the media they produce.

Is the physical copy of these books as important as the information stored, say, in a digital file?

-It is, but if the information is tactile, e.g. swatches, color chips etc. Then actual copies are important to preserve as well. A digital representation never shows the right color, and you can't feel or see the depth of a swatch.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-Yes certainly if a designer used them and made notes, that would be really interesting and worth preserving. It would be interesting to preserve them to see how fashion paralleled the predictions, or not.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-That's interesting, earlier in the questionnaire, I thought the same thing, "Libraries archive newspapers, Sears catalogs don't they?" "The archiving of predictives seems just as important. I'd love to go back and look at old Here & There predictives from the 80s!"

Interview with David Wolfe

What is your involvement in the fashion industry?’

-I am the Senior Creative Director at The Doneger Group, a retail and trend forecasting company. I have held this position for 23 years and formed the company’s predictive division, DCS, Doneger Creative Services. It is now considered the fashion industry’s leading trend predictive service.

Do you use trend predictive reports or forecasts?

-No, not in my present role. I create them indirectly as it is my responsibility to create a season “Big Picture” presentation that is used as a creative/inspiration/information source for the staff of DCS (designers, color and fabric forecasters, copywriters, merchandisers).

Do you know anything about trend forecasting or the physical prediction books? If so, do they have importance to the fashion industry?

-As one of the early “pioneers” in the trend forecasting sector, I was instrumental in developing the format of most predictive services...mood boards, color charts, swatched textile reports, a-v presentations, etc. My first job was as Creative Director of IM International, founded in London in 1968. Today, most predictives are still printed matter, but most have a web-presence that is of vital importance.

What about to the museum/archival community?

-I am only aware of fashion colleges that buy and archive forecasts.

The nature of predicting fashion trends has evolved in the last fifty years, from intimate catwalk presentations from high-end designers to trickle up theories and influence from street culture. Do you have any thoughts about why this might be? In the future, with the explosion of the web and the immediacy and availability of information, will trend predictions exist? If so, will they be more or less important?

-Predictives, like fashion itself, is a reflection of the society that wears it, so cultural evolution will always affect the predictives. The industry is structured in such a way that it is vital for designers/manufacturers/retailers to have access to forward thinking. Since its inception in the late Sixties, predictives have changed drastically, becoming less artsy-creative and more commercial-business minded. I believe future-planning is vital for the industry, so predictives will continue to evolve in order to meet industry needs. Right now statistical analysis is the “buzz” (but I personally feel that such a cold-blooded method will ultimately stall fashion’s forward momentum as it cannot take into account the emotional aspect of fashion as self-presentation in an ever-changing world.)

Is it important to preserve fashion and its related items? Why?

-Fashion is, always has been, and will continue to be a splendid means of understanding the past. Self-presentation (fashion) represents the heart and soul of the human experience in an ever-changing global landscape.

Does your institute (or design house, or company, etc.) subscribe to fashion and trend forecasting books?

-No, because we create them. Naturally, the company's sales agents keep abreast of competitive services. As Creative Director of four forecast services in my long career (IM International, The Central Fashion Committee, TFS The Fashion Service, DCS Doneger Creative Services ((originally called D3 Doneger Design Direction), I have had the opportunity to work with high-end designers, major and minor manufacturers, mass merchants, publications, beauty companies, entertainment producers and most interestingly, with financial institutions).

If so, do you preserve or store past physical issues? What is the reasoning behind this decision? Regrettably, no. There was (and is), constant pressure to move on, to look ahead, that the immediate past appears to have little value to the creators of predictives. I did save 10 years of IM Reports and donated them to FIT's Library. Unfortunately, I have been told they "do not exist." I have no idea what happened to them. The Tobe Report (now part of The Doneger Group) has 80-some years of reports, leather bound in their offices. I am not aware of a master-plan for their future.

What is the policy for your retention and disposal of past issues?

-Storage is expensive and The Doneger Group does not have an archival system in place at the present. Past issues are discarded or donated to various educational institutions.

What is the ideal housing for these items?

-These books often contain multi-media such as fabric samples, notions, illustrations and color chips. Do books containing these items receive a different type of storage?
(See previous Q/A)

In your institution, who has access to these items? Is the public able to view them?

-There is no storage facility. The public has no access.

If the purpose of research is requested of researchers who use your repository and is recorded in the archive (library/museum), what types of uses are reported by users of fashion trend journals?

-I am not aware of any researchers requesting access to past issue (which we do not store, anyway).

Is there importance in preserving this aspect of the modern fashion industry?

-Of course. The modern fashion industry is a clear reflection of an important aspect of humanity.

Is the physical copy of these books as important as the information stored, say, in a digital file?
-Yes, because the books themselves usually contain swatches, trims, attachments. The physicality of the presentation often communicates an attitude that is part of the trend being predicted.

Archives are often concerned with both the content and context of objects and records. Do these journals contain important contextual information as well as content? For example, if a famous fashion designer used these books, and wrote notes in the margins, would this affect their value or importance? Their validity?

-Yes. Such annotations or sidebar sketches reveal the creative end-use of the books.

Do you see any similarities between fashion forecasting and newspapers or auction catalogues? Libraries and museums have kept newspapers even though their information is short-lived, due to the historical and cultural significance of newspapers, as well as having a record of factual information. What about forecasts?

-Exactly the same!

Is there anything else you'd like to discuss?

-I don't think anybody has as yet thought about recording the evolution of fashion trend forecasting from a loving-hands creative expression to a carefully articulated business. The book/thesis that I'd like to see would be something like the "The Rise and Fall of Fashion Trend Forecasting: 1965-2015."

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