

FOUND + LOST

ISSUE NO1
CHANGE EVERYTHING AND NOTHING

A VIEWPOINT ON:

THE NEW MUSE
OSSIE+VANESSA
HOMAGE
ANATOMY LESSON
IT BAG

UNCOVER.
REDISCOVER.
REINVENT

"To be modern is not a fashion it is a
state. It is necessary to understand
history, and he who understands
history knows how to find continuity
between that which was, that which
is and that which will be"

VIEW. BRAND ARCHAEOLOGY

info@viewcreative.com
www.viewcreative.com

VIEW

LOST+FOUND NO.1
A FASHION FANZINE, A VIEWPOINT
ON BRAND ARCHAEOLOGY™
FEBRUARY 2008

Many thanks to Emily Fleuriot,
Vanessa de Lisle, Rossana Tich,
rossana@rossanatich.co.uk

Credits and acknowledgments.
Lost and found magazine LTD. wish
to acknowledge and credit the
photographers, photo agencies,
publishers, individuals and all
organisations for the right to
reproduce their work and also the
right of publicity owners in the
event of uncredited sources.

All rights reserved. No part of this
document may be reproduced or
transmitted in any form.

Front cover: New Muse
Rebecca Oldfield, Actress.
Muse to Bruce Oldfield.
Photography Kim watson
Hair Gina Kane
Makeup Elouise Chung
Stylist Maddie Christie





THE HIDDEN AGENDA



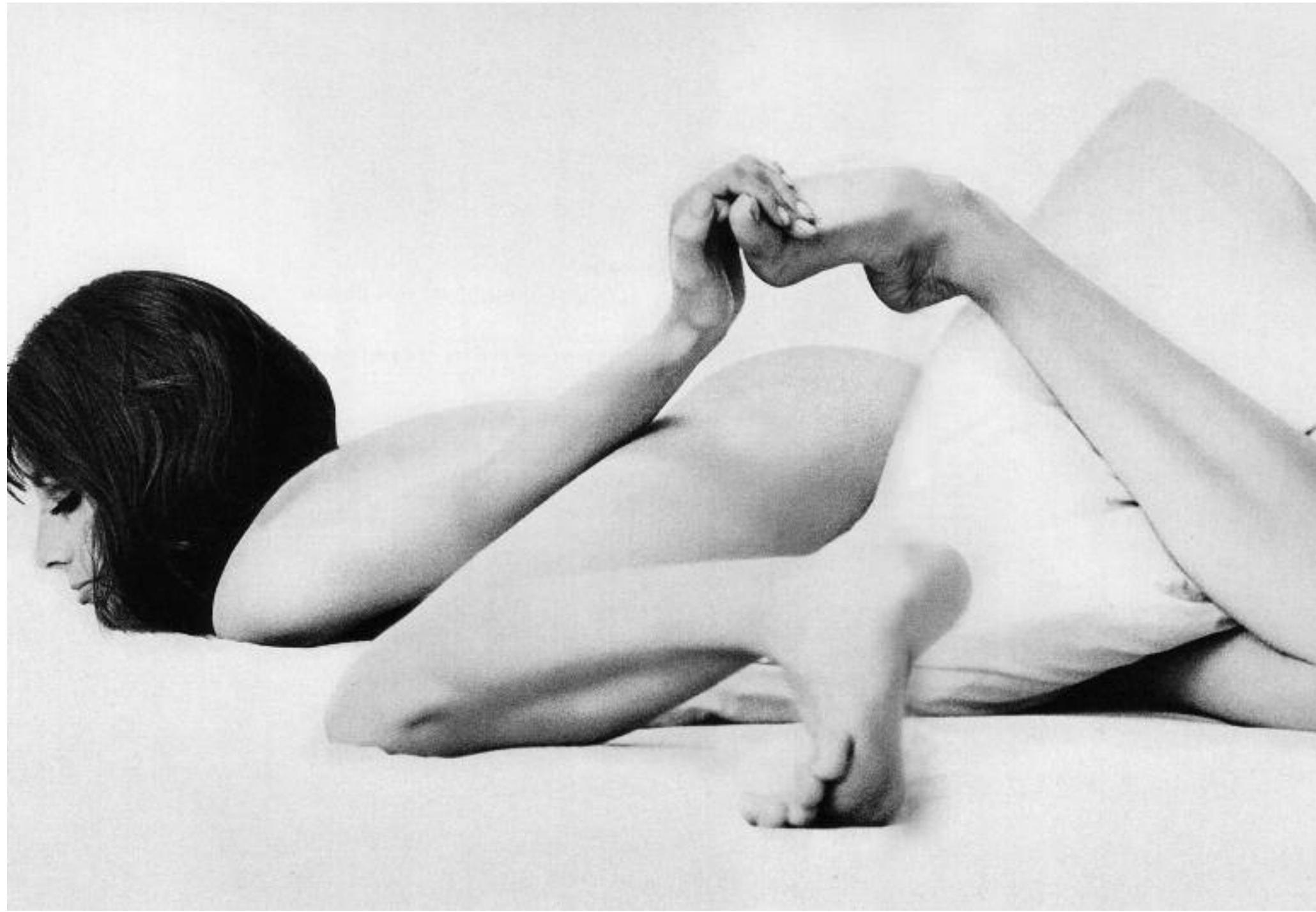
Homage

SOMETIMES BENEATH THE SURFACE
OF AN IMAGE IS ANOTHER LAYER

Occasionally, there are works of such purity and truth that their meaning can resonate long after their conception.

Often, these works are held in vintage magazines, rare out-of-print books or obscure museums. By choosing to reference these images and objects from the past, the chooser confirms his 'in the know' and the high-powered game of 'do you know what I know?' has begun.

Homage is a language that excludes all but the chic and well informed. When well-executed, Homage short cuts the masses and confirms cult, credibility, coolness, and fashionability and talks directly to its exclusive target. As the actions and behaviour of luxury are increasingly adopted by the masses, traditional luxury brands are perceived as less exclusive. Thus the potential power of Homage as a mode of communication becomes even more relevant.



WINGATE PAINE «SCARLET» 1966



HELMET NEWTON «VOGUE FRANÇAIS» 1977



MARIO SORRENTI «LAUREN» 2005



STEVEN MEISEL «YSL OPIUM» 2000



BARON ADOLPH DE MEYER
«ADVERTISEMENT FOR ELIZABETH ARDEN» 1935



NICK KNIGHT
«KATE MOSS FOR BRITISH VOGUE» 1999



STEVEN MEISEL
«EDITORIAL FOR VOGUE ITALIA» 1989



CORINNE DAY
«KATE MOSS PORTRAITS FOR THE
NATIONAL PORTRAIT GALLERY» 2007



PETER BEARD
«OL MORANI ZEBRA RUG, LARIAK ESTATE» 1960



TOM FORD
«YVES SAINT LAURENT SHOW» SPRING 2004



MAN RAY
«LIPPEN AN LIPPEN» 1930



HELMUT NEWTON
«THE KISS» 1982



RICHARD AVEDON
«HARPER'S BAZAAR»
Featuring: Dovima, Paris (1955)



NORMAN JEAN ROY
«HARPER'S BAZAAR»
Featuring: Cate Blanchett, Paris (2006)



JEANLOUP SIEFF
«YVES SAINT LAURENT 'POUR HOMME'» 1971



STEVEN MEISEL
«SAMUEL DE CUBBER - YSL. M7 FRAGRANCE» 2002



TIM WALKER
«BRITISH VOGUE EDITORIAL» 2005



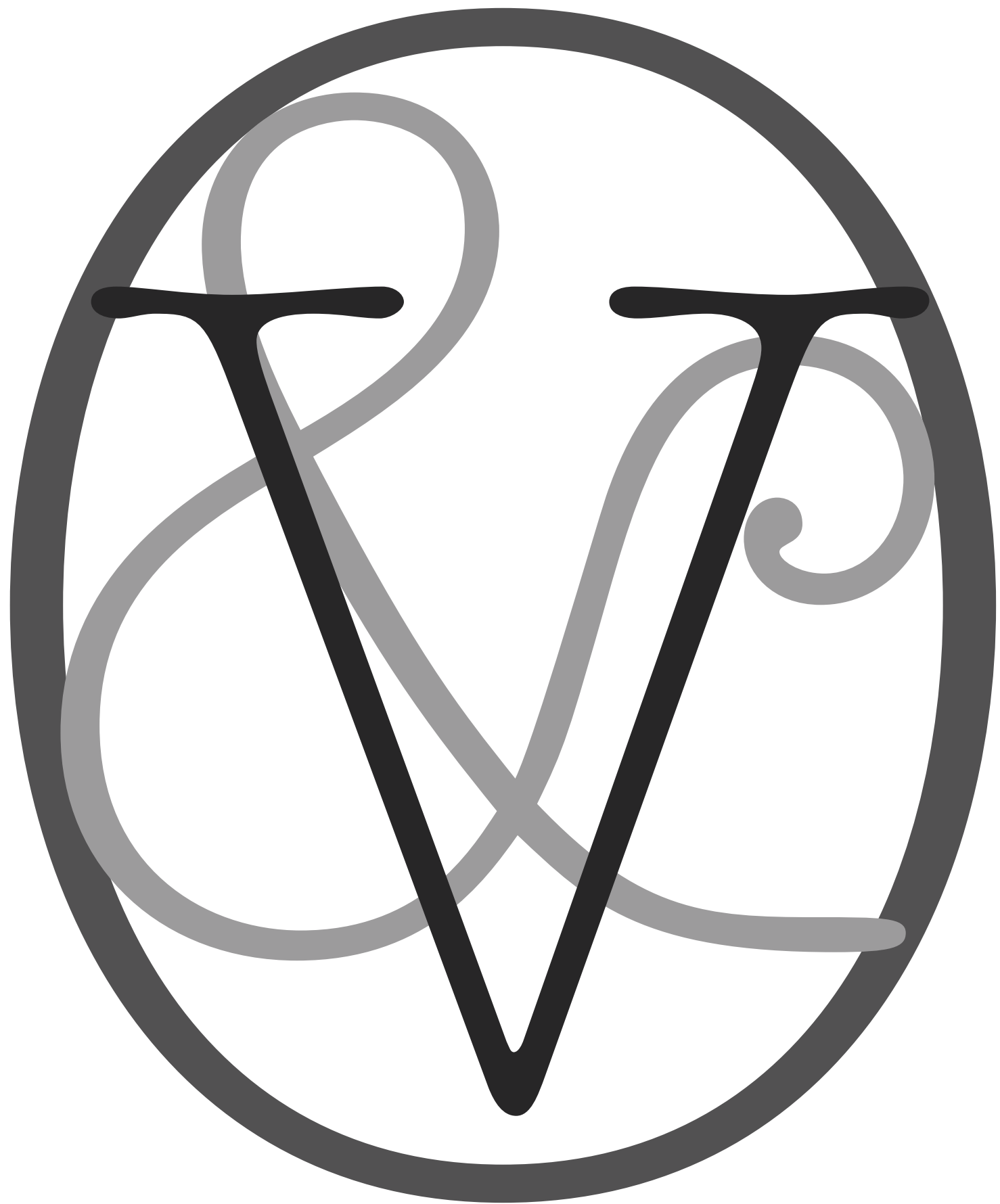
TIM WALKER
«ADVERTISEMENT FOR L'INSTANT MAGIC GUERLAIN» 2007



HELMUT NEWTON
«SAINT TROPEZ» 1975



MIKAEL JANSSON
«VOGUE PARIS EDITORIAL» 2006



Ossie&Vanessa

From her role as shop girl at Ossie Clark, Vanessa de Lisle went on to work as a fashion editor at Harper’s & Queen and then at Vogue. She is now an independent fashion consultant to major retailers and private clients. She holds vivid memories of her time at the era-defining Ossie Clark studio; made all the more poignant as Marc Worth, founder of WGSN, relaunches the label during London Fashion Week.

Overleaf: Scrapbook memories, pages from Vanessa de Lisle’s archives

Tell us about your first job in fashion, with Ossie Clark?

I went to Ossie Clark when I was 21, in 1970. I was really just a young slave running around the studio – not one of the social friends – typing invoices and doing chores around the shop; but it was all happening around me and I can remember it still like it was yesterday. It was such an extraordinary and vivid time and it was obvious to everyone that he had the most enormous talent. What was so interesting is that he really wasn’t like anyone else – he didn’t look back when he designed. What he did was terribly new; the prints were so original and he was a master technician and could do everything himself - draw, sew and cut. I was there for about three years during such an intense time of fashion shows and rising fame and there was always a stream of beautiful girls coming to and fro making it all so glamorous.

What was it about Ossie Clark that made him such a defining person and designer of that time?

He was a fantastic tailor –nowadays he is remembered for his beautiful chiffon dresses but his tailoring skills were wonderful. Even the slightly less expensive dresses, in a plain crepe rather than print, were just what people wanted to wear then. Alongside Biba, his look really did define that period.

Does the way we see him now accurately reflect how it felt then?

It’s a difficult question. Judith Watt’s book on Ossie for the V&A really does sum it all up. I talked to her a lot at the time she was researching the book and gave her some of my pictures and mementos from my time at Ossie’s. Reading what others had to say about the time too, the consensus is that he was of the moment, that time on the King’s Road. There was something about his gang and the people he dressed that was terribly exciting – they were the beautiful people. The marriage of Celia Birtwell’s prints and his design and cut made the clothes incredible and striking.

Celebrity press has exploded in the last few years – but what was celebrity like then?

We had models, actors and rock stars, people like Patti Boyd, Marianne Faithful, who all went to the shop of course, but mostly they came up to the showroom, hanging around, just talking to Ossie. The fabulous and famous of the time didn’t have minders and hangers on; if they wanted to come and talk about a particular dress they just moseyed on by. It’s all changed now.

There is something of the 1970s that backers of brands like Biba, Halston and Ossie Clark want to capture - how can reinvention of a label from that era really work now?

I thought a few things that they had in Celia Birtwell’s collection for Topshop were huge fun, but then I like it when the designer’s still around and involved. You go to Dior for the link with Galliano and perhaps people who liked Chloé in Phoebe Philo’s time, might have moved on from Chloé, following the

designer, not the brand. A label that has been dormant for some time is always difficult to resurrect, especially if the original designer is no longer involved. If the label has continued to be in existence, then there is some sort of continuity, making it a little easier to reinvent.

I can see how a brand like Burberry, that has been continually successful, can bring in a new designer and make it work, however, Ossie hadn’t designed for years before he died in 1996 and then to just take the name – I have to question, what are they going to do? Ossie was a person and Ossie Clark was his label, with his identity, and when he stopped, it stopped. Could it be right for now? I can see that it could work as a catwalk collection, with the beautiful chiffon dresses, but Ossie Clark wasn’t just about the chiffon; it was a whole collection, with crepe shirts, velvet pants, snakeskin waistcoats and knitwear. Biba on the other hand was a huge brand, but do people want Biba now? Or is Topshop the new Biba? If you go there on a Saturday it’s like a big party, in the same way that in the 1970s you would go to Biba at 4pm to buy a dress for that evening. The same vibe for a different era.

Was Ossie Clark the luxury brand it’s now being positioned as?

The chiffon dresses were extremely expensive – I couldn’t have afforded to buy one and they were definitely for a special occasion. So yes, it was luxury but there were also pieces that were more affordable.

Do you think that consumers will readily buy into a brand reinvention like Ossie Clark?

I’ll be thrilled if it does work. But I do wish that the British would invest more money in the designers of today; there are so many wonderful designers now, doing their own lines – people like Jonathan Saunders, who is a great print designer, and Christopher Kane - it’s always been a problem that we do not invest. The Italians get it and since the late 1970s, when Italian designers started fashion week, the designers have had the backing of the factories and work closely with them. In the UK, whilst there is a little improvement, there still seems to be the attitude that designers don’t like ‘the suits’ and they in turn don’t understand the designers. You only have to look at the trouble Roland Mouret had a few years ago (prior to forming 19RM) to see it can be terrible.

The big fashion houses in Paris are businesses that include clothes, shoes, jewellery and perfumes and have a different infrastructure. They then bring in a designer, so often British obviously (!), and the house and designer work in tandem. If it’s a great name and a great designer then of course it does work; the consumer can see the continuity and how things evolve. I don’t see how you can take a name like Ossie from many years ago and market it afresh; though I daresay that with the right designer you could be very clever with it but it will never have the same excitement and buzz as it had then. The models and faces of today, like Agyness Deyn, are hanging out with the young designers of today, as they are in her circle of friends.

The way Ossie presented fashion was very fresh and new at the time – it seems it was more in keeping with today’s fashion events than those of the time?

It was very different, although at the time, I had little to compare it with as I was new to the business. When I went to Harper’s and Queen a few years later and started going to the shows, there was still a decorous way of presenting the collections and it was only then that I realised what I had been part of. One Ossie show in particular stands out – it was at the Rocky Horror Show Theatre on the King’s Road, rather than the usual hotel; it was running late and as it was the evening had a real party atmosphere. Everybody was there, The Stones, Marianne, but came under their own steam, they just toolled in. It simply started when everyone was there and the models had finally arrived – they were held up waiting for Bianca Jagger to have her hair cut! It was dark, with spotlights on the catwalk, and the models just danced along the catwalk, un-choreographed. Although on a smaller scale, it was much more like the early shows of John Galliano or Rifat Ozbek. There was a break of a few years before catwalk shows were done like that again.

How did working for Ossie influence your future career path? Did it change the way you saw fashion?

I always wanted to be in fashion; my dream was always to work on a magazine, but I didn’t necessarily expect this to happen. I was working in another shop after leaving Ossie and was asked to go into Harper’s and Queen as shopping editor, black and white pages at the back of the magazine in those days. I ended up being there for 10 years - I became deputy fashion editor then fashion editor - then at Vogue I was a fashion editor in a team of people. I did love magazines, the styling and going on shoots. It was much easier to get a job forty years ago, partly because fewer women were working, so there was a smaller pool of people after the jobs and fashion was a smaller business then anyway. As to Ossie, well it’s always wonderful to work for the best and I loved the moments in his studio watching him work. Over the years I have photographed wonderful couture and I don’t have to own the things to know what a well-made garment looks like. Personally I don’t need that now and am happy wearing Gap, but I love to be near beautifully-crafted clothes to have a chance to see a wonderfully cut Prada dress. For example, I love Dries van Noten as he’s such a vivid colourist and his prints are fantastic. We’re not short of talent in the world.

What changes in the industry have been most significant or most surprised you?

I think that the rise of the mega brands and that everyone wants to be a mega brand these days and it also amazes me how accessories have become such a status symbol. The whole art of marketing, press and publicity, has been honed to perfection now. The Calvin Klein campaign ‘nothing comes between me and my Calvins’ on the huge hoardings in New York made people sit up and realise you can sell things on a dream, and an image...

Interview by Emily Fleuriot





VIEWPOINT

STORIES ARE THE NEW CURRENCY
A BRAND'S STORY IS HELD WITHIN ITS HISTORY
 TO CONNECT THIS UNIQUE JOURNEY WITH PRESENT DAY DESIRES
FOR AUTHENTICITY
 IS THE MOST POWERFUL WAY TO WIN HEARTS, MINDS AND IMAGINATIONS



THE COUNT 2007-08

Campaigns by numbers

CAMPAIGNS BY PHOTOGRAPHERS
CAMPAIGNS BY MODELS

CELEBRITY ENDORSEMENTS BY
ACTORS, MUSICIANS & OTHERS

CAMPAIGNS BY
PHOTOGRAPHERS

- STEVEN MEISEL – EIGHT**
ALBERTA FERRETTI, BELSTAFF, DSQUARED 2, LANVIN, MULBERRY,
PRADA, PRADA RESORT, PRINGLE
- CRAIG MCDEAN – SEVEN**
BLUMARINE, CHLOÉ, DIOR, MAXMARA, OSCAR DE LA RENTA,
SEE BY CHLOÉ, Y-3
- MARIO TESTINO – SEVEN**
BURBERRY, D&G, D&G RESORT, HUGO BOSS, SALVATORE FERRAGAMO,
STEFANEL, VERSACE
- DAVID SIMS – SIX**
BALENCIAGA, BENETTON, CALVIN KLEIN JEANS, GIANFRANCO FERRÉ,
PEPE JEANS, BURBERRY “THE BEAT” FRAGRANCE
- INEZ VAN LAMSWEERDE & VINOODH MATADIN – SIX**
GIVENCHY, GUCCI, ROBERTO CAVALLI, VALENTINO, YVES SAINT LAURENT,
CHLOÉ “CHLOÉ” FRAGRANCE
- KARL LAGERFELD – SIX**
CHANEL, CHANEL CRUISE, CHANEL EYEWEAR, DIOR HOMME, FENDI,
K BY KARL LAGERFELD
- MERT ALAS & MARCUS PIGGOTT – SIX**
DONNA KARAN, EMPORIO ARMANI, GIORGIO ARMANI, JUST CAVALLI,
LOUIS VUITTON, MIU MIU
- MARIO SORRENTI – FIVE**
AQUASCUTUM, CESARE PACIOTTI, JEAN-PAUL GAULTIER,
LONGCHAMP, NINA RICCI
- PATRICK DEMARCHELIER – FOUR**
BCBG, ESCADA, MOSCHINO, MOSCHINO CHEAP AND CHIC

CAMPAIGNS BY
MODELS

- ANJA RUBIK – SEVEN**
BELSTAFF, DSQUARED 2, CHLOÉ FRAGRANCE, GAP, H&M,
OSCAR DE LA RENTA, VALENTINO
- MARYNA LINCCHUK – FIVE**
BELSTAFF, DSQUARED 2, ESCADA ‘MOON SPARKLE’ FRAGRANCE,
MULBERRY, Y-3
- KATE MOSS – FIVE**
DONNA KARAN, LONGCHAMP, ROBERTO CAVALLI, YSL
- AGYNESS DEYN – FOUR**
BURBERRY, BURBERRY ‘THE BEAT’ FRAGRANCE, GIORGIO ARMANI,
GIORGIO ARMANI EYEWEAR
- GISELE BÜNDCHEN – FOUR**
AQUASCUTUM, STEFANEL, VERO MODA, VERSACE
- KARLIE KLOSS – FOUR**
NINA RICCI, PRINGLE, REBECCA TAYLOR (ASIA), SEE BY CHLOÉ
- ALI STEPHENS – THREE**
CHLOÉ, CK CALVIN KLEIN, M BY MISSONI
- CATHERINE MCNEIL – THREE**
HUGO BOSS, JEAN PAUL GAULTIER, VERSACE EYEWEAR
- CLAUDIA SCHIFFER – THREE**
CHANEL, LOUIS VUITTON, SALVATORE FERRAGAMO
- LILY DONALDSON – THREE**
BURBERRY, DOLCE & GABBANA, MAXMARA
- LARA STONE – THREE**
BELSTAFF, GIVENCHY, JUST CAVALLI
- NATALIA VODIANOVA – THREE**
CHANEL BEAUTY, DIANE VON FURSTENBERG, LOUIS VUITTON
- EVA HERZIGOVA – TWO**
CHOPARD, LOUIS VUITTON
- GEMMA WARD - ONE**
PRADA

CELEBRITY
ENDORSEMENTS (ACTORS)

- ABIGAIL BRESLIN – DISNEY
- ANGELINA JOLIE – ST. JOHN
- ASHTON KUTCHER – PEPE JEANS
- CATHERINE DENEUVE – LOUIS VUITTON
- CHLOË SEVIGNY – CHLOÉ FRAGRANCE
- CLIVE OWEN – LANCÔME
- EVA GREEN – MONT BLANC JEWELLERY
- CHRISTIAN DIOR ‘MIDNIGHT PASSION’ FRAGRANCE
- CHARLOTTE GAINSBURG – GERARD DAREL
- DREW BARRYMORE – GUCCI JEWELLERY
- EVA LONGORIA – BEBE SPORT
- EWAN MCGREGOR – DAVIDOFF ‘ADVENTURE’ FRAGRANCE
- GEORGE CLOONEY – OMEGA
- NESPRESSO
- HALLE BERRY – REVLON
- HENRY CAVILL – DUNHILL LONDON
- JAMIE DORNAN – AQUASCUTUM
- JANE FONDA – L’OREAL
- JENNIFER CONNELLY – BALENCIAGA
- JESSICA BIEL – DISNEY
- JOHN TRAVOLTA – BREITLING
- JONATHAN RHYS MEYERS – HUGO BOSS FRAGRANCE
- JOSH HOLLOWAY – DAVIDOFF ‘COOL WATER’ FRAGRANCE
- KATE BOSWORTH – CALVIN KLEIN JEANS
- COACH
- KATE HUDSON – STELLA MCCARTNEY LINGERIE
- KIRSTEN DUNST – MIU MIU
- KEIRA KNIGHTLEY – CHANEL ‘COCO MADEMOISELLE’ FRAGRANCE
- MISCHA BARTON – ICEBERG
- KEDS
- MIKHAIL BARYSHNIKOV – DISNEY
- NICOLE KIDMAN – CHANEL ‘No. 5’ FRAGRANCE
- OMEGA
- ORLANDO BLOOM – DISNEY
- PATRICK DEMPSEY – VERSACE
- PENELOPE CRUZ – MANGO
- SAMANTHA THAVASA
- PIERCE BROSNAN – L’OREAL
- RACHEL WEISZ – DISNEY
- BURBERRY ‘LONDON’ FRAGRANCE
- SCARLETT JOHANSSON – DISNEY
- SHARON STONE – CHRISTIAN DIOR MAKEUP
- CHRISTIAN DIOR WATCHES
- TINA FEY – DISNEY
- UMA THURMAN – TAG HEUER
- VINCENT GALLO – BELVEDERE VODKA
- WHOOPI GOLDBERG – DISNEY
- JUDE LAW – DUNHILL

CELEBRITY
ENDORSEMENTS (MUSICIANS)

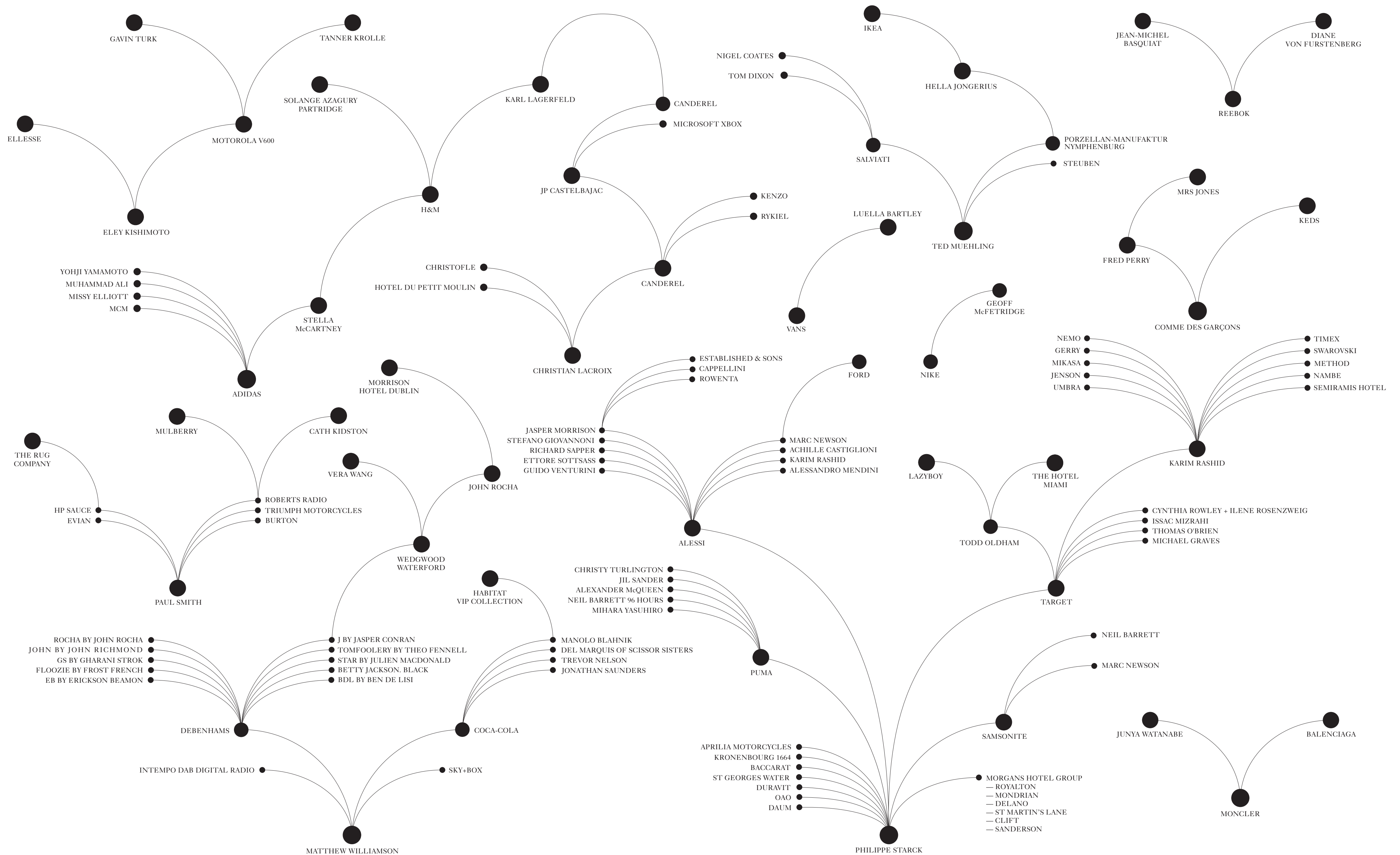
- BEYONCÉ – DISNEY
- BRET ANDERSON – AQUASCUTUM LTD.
- GWEN STEFANI – HEWLETT PACKARD
- ‘L’ LAMB FRAGRANCE
- JENNIFER LOPEZ – DISNEY
- JULIETTE AND THE LICKS – C ‘N’ C COSTUME NATIONAL
- LILY ALLEN – NEW LOOK
- LYLE LOVETT – DISNEY
- MARC ANTHONY – DISNEY
- VICTORIA BECKHAM – MARC JACOBS

CELEBRITY
ENDORSEMENTS (OTHER)

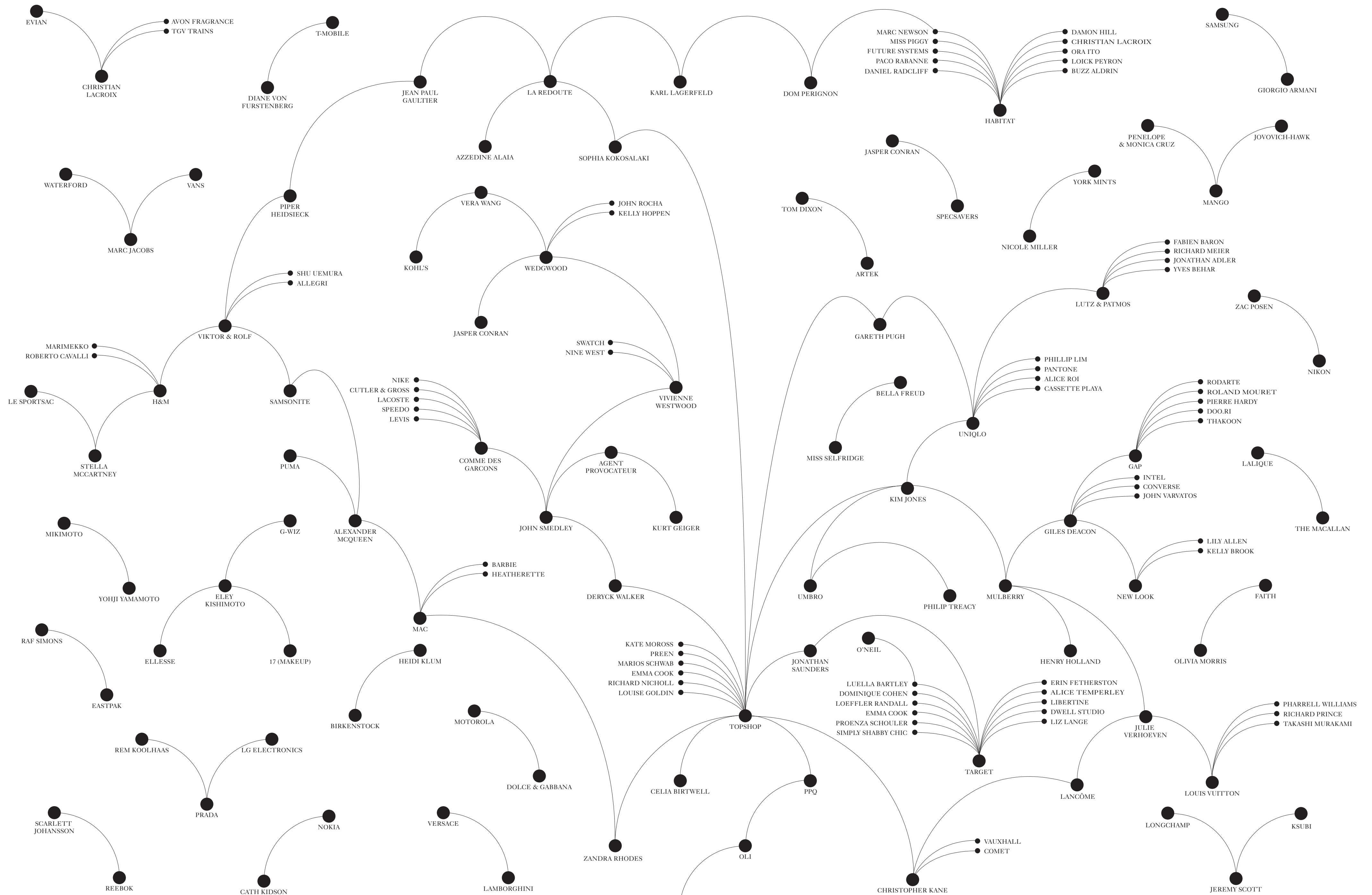
- ANDRE AGASSI – LOUIS VUITTON
- DAVID BECKHAM – EMPORIO ARMANI UNDERWEAR,
- DISNEY
- MOTOROLA RAZR 2
- GORDON RAMSEY – GORDON’S GIN
- LEWIS HAMILTON – TAG HEUER
- MARIA SHARAPOVA – TAG HEUER
- MIKHAIL GORBACHEV – LOUIS VUITTON
- PARIS HILTON – RICH PROSECCO CHAMPAGNE
- STEFANIE GRAF – LOUIS VUITTON
- TIGER WOODS – TAG HEUER
- TOM BRADY – STETSON FRAGRANCE
- SMARTWATER
- MOVADO

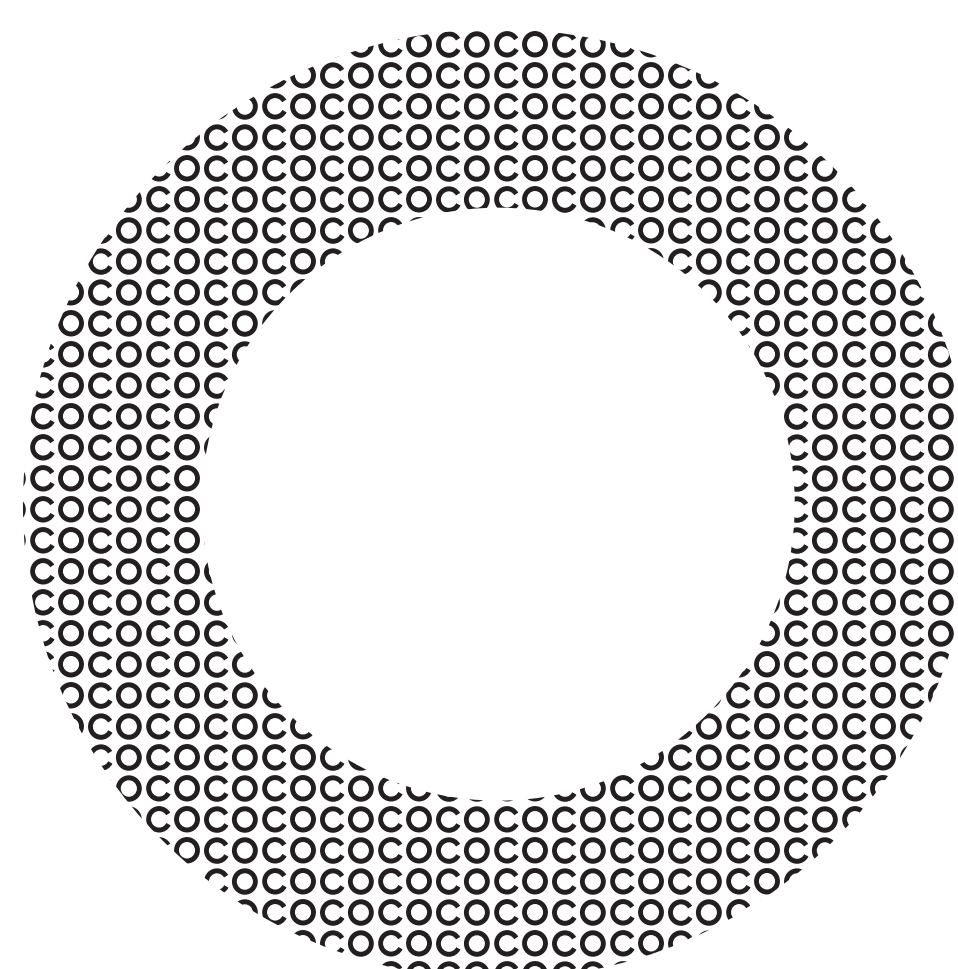
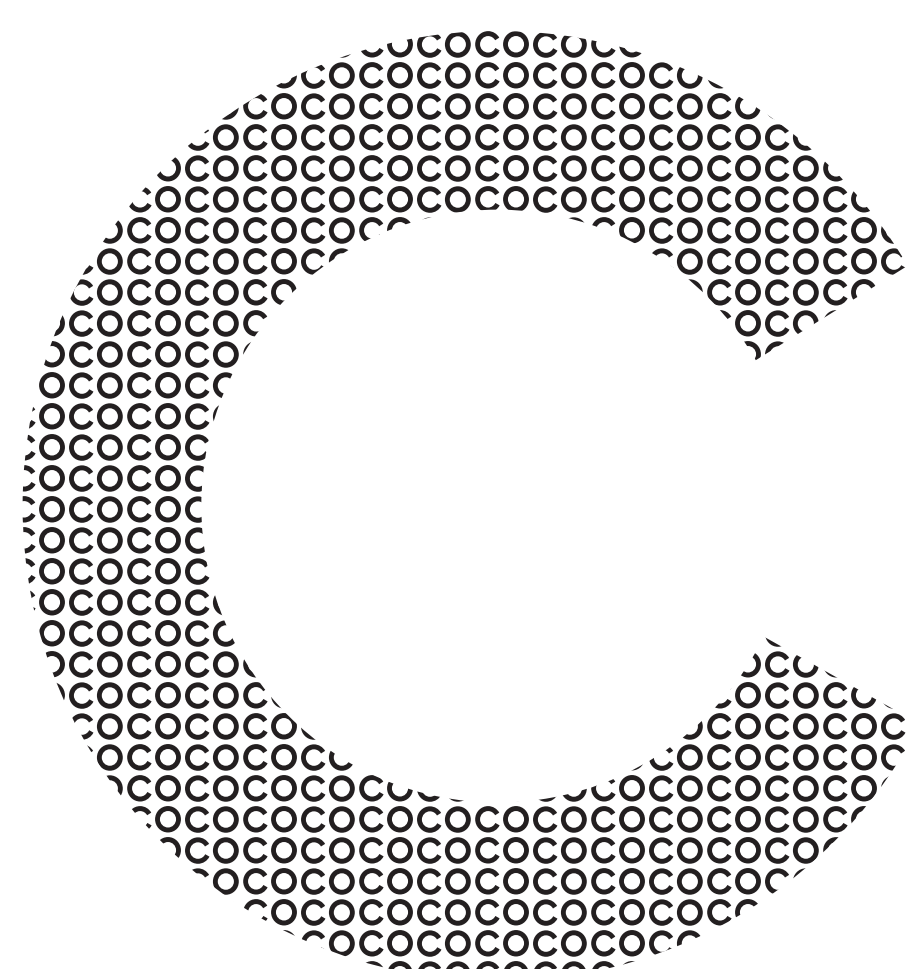
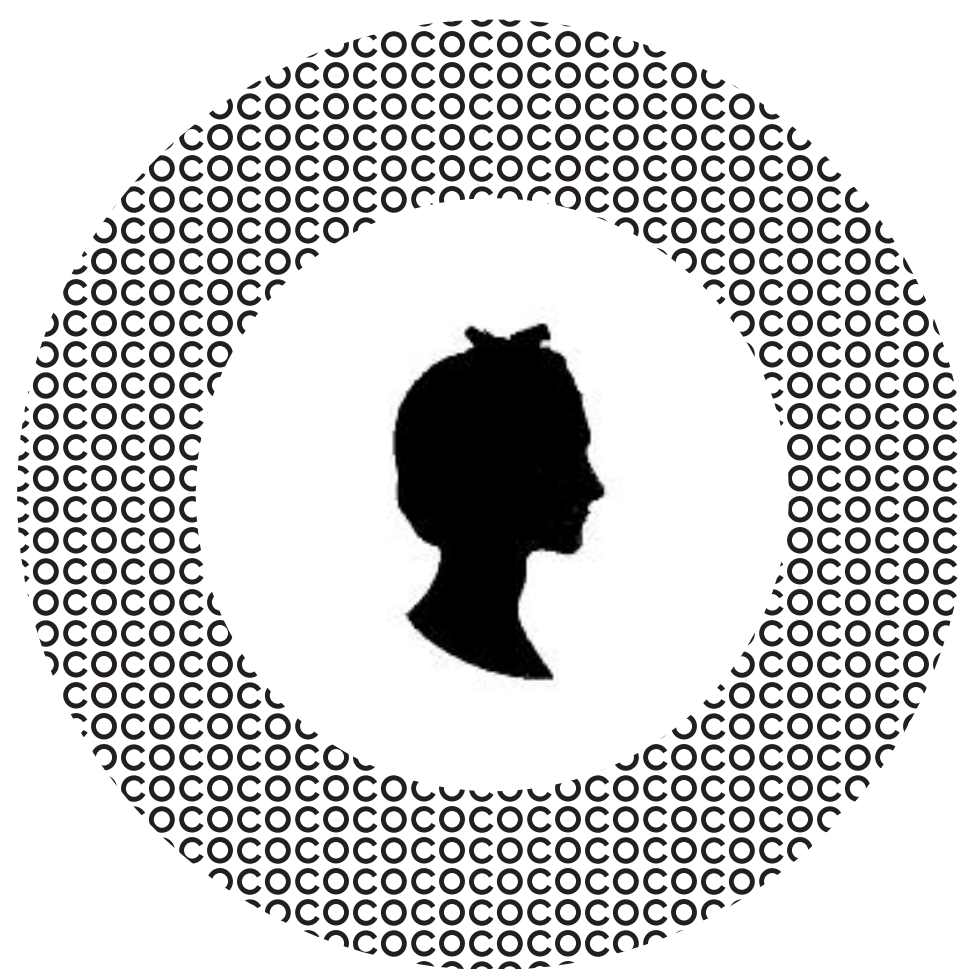
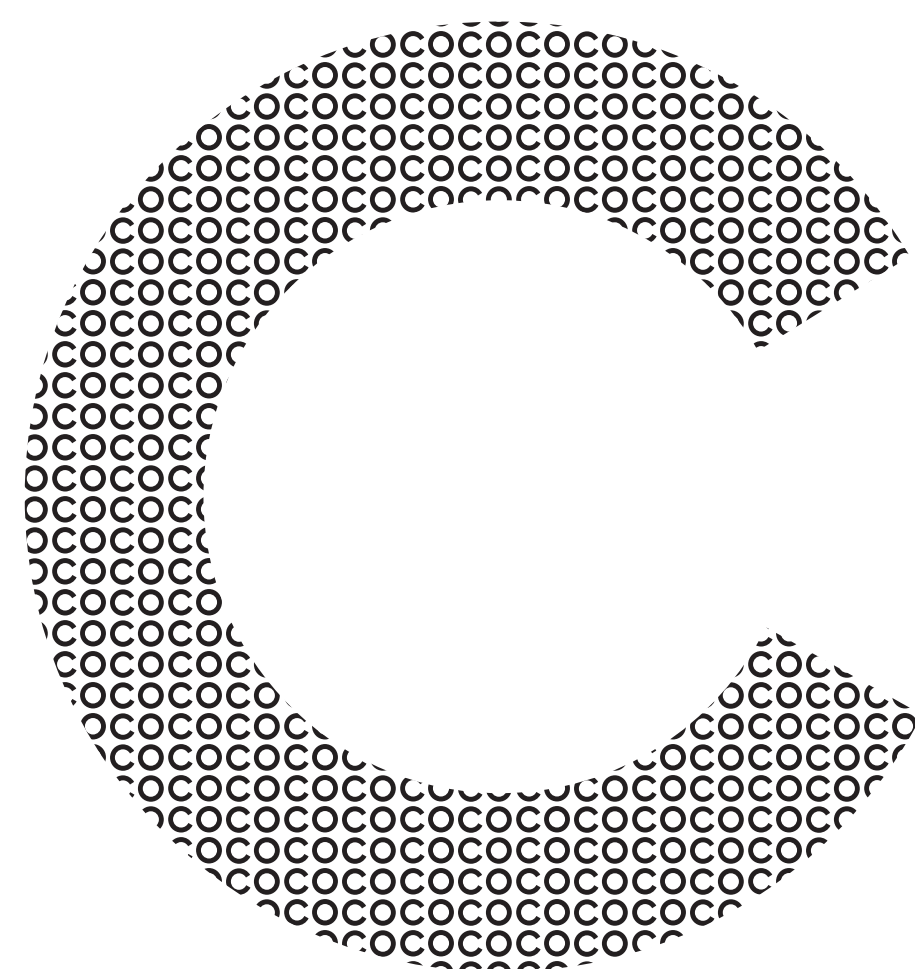
FASHION STATEMENTS 2007

THE FASHION STATEMENT MAP REVEALS THE CROSSOVERS AND COLLABORATIONS BETWEEN BRANDS AND DESIGNERS
THE TRENDS OF 'WHO' IS PERCEIVED AS FASHIONABLE (MOST USED BY BRANDS),
WHICH BRANDS FEEL THE NEED OF ADDED CREDIBILITY, OF A NAME OR NAMES AND
WHICH DESIGNERS ARE THE MOST PROMISCUOUS IN THEIR RELATIONSHIPS WITH BRANDS...



FASHION STATEMENTS 2007





A lesson in anatomy

CASE STUDY NO.1

CHANEL

THE MAKING OF AN ICON

COCO CHANEL INVENTED *'MODERN'*. SHE LIVED WITH HER SOUL IN PARIS AND WORE HER HEART ON HER SLEEVE. SHE LIBERATED STYLE FROM TRADITION AND DECORUM WITH UNSTRUCTURED SUITS, MANNISH TROUSERS AND SHOCK RED LIPSTICK. OVER 90 YEARS OLD, THE CHANEL BRAND STILL BREATHES MODERNITY FROM EVERY PORE. COCO'S LEGACY HAS BEEN DISTILLED INTO A HIGH PERFORMANCE GLOBAL BRAND WITH A UNIQUE DISTINCTION. WHILE OTHER DESIGNERS REINVENT THEIR LABELS EACH SEASON, LAGERFELD'S STRATEGY AT CHANEL IS MORE SUBTLE. OVER THE YEARS HE HAS BUILT A FANTASY WORLD IN WHICH THE BRAND'S ICONS ARE TWEAKED AND POLISHED INTO A NEW LOOK EACH SEASON. IN THIS WAY, EACH NEW COLLECTION REINFORCES THE CHANEL IMAGE, AS WELL AS REFRESHES IT. THESE UNIQUELY RECOGNISABLE SIGNATURES UNITE THE PRODUCT, ADVERTISING AND EMOTION OF THE BRAND. AS OSCAR WILDE ONCE SAID, *"CONSISTENCY IS THE LAST REFUGE OF THE UNIMAGINATIVE"*. OTHER BRANDS SHOULD TAKE NOTE. CHANEL HAS SUCCEEDED WHERE OTHERS FEAR TO TREAD. LAGERFELD MAKES THE BRAND RELEVANT FOR TODAY AS HE EMBODIES THE SPIRIT OF COCO AND INTERPRETS IT FOR THE FUTURE.



1921

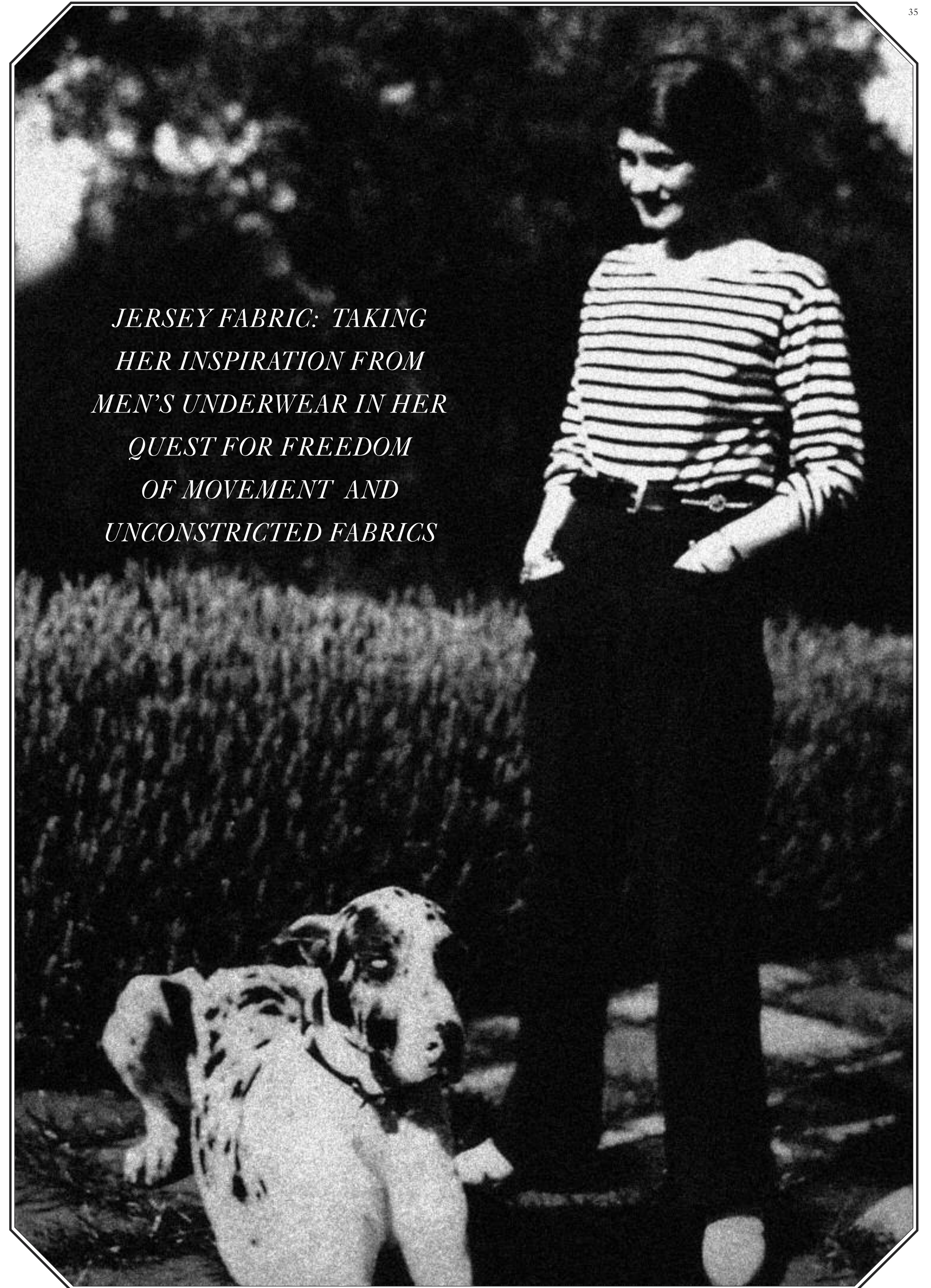
The bottle design originated from a sketch by Chanel. It is also said to match the shape of Place Vendôme and has virtually remained unchanged for over 80 years, further reinforcing the brand's timeless style.



1950

The black sans-serif logo reinforces the colour that Coco Chanel made iconic and reflects her timeless contribution to fashion.

*JERSEY FABRIC: TAKING
HER INSPIRATION FROM
MEN'S UNDERWEAR IN HER
QUEST FOR FREEDOM
OF MOVEMENT AND
UNCONSTRICTED FABRICS*





WOVEN CHAIN BELT

*Born from the weight used in the jacket
hem to make it hang straight.*



1986

*No. 5 was her lucky number. Her collection was also shown on May 5th.
No. 19 was her birthdate (August). No. 22 was created in 1922.*

*TWEED: SHE DISCOVERED THIS
FABRIC ON TRIPS TO SCOTLAND
VISITING HER BOYFRIEND
THE DUKE OF WESTMINSTER*



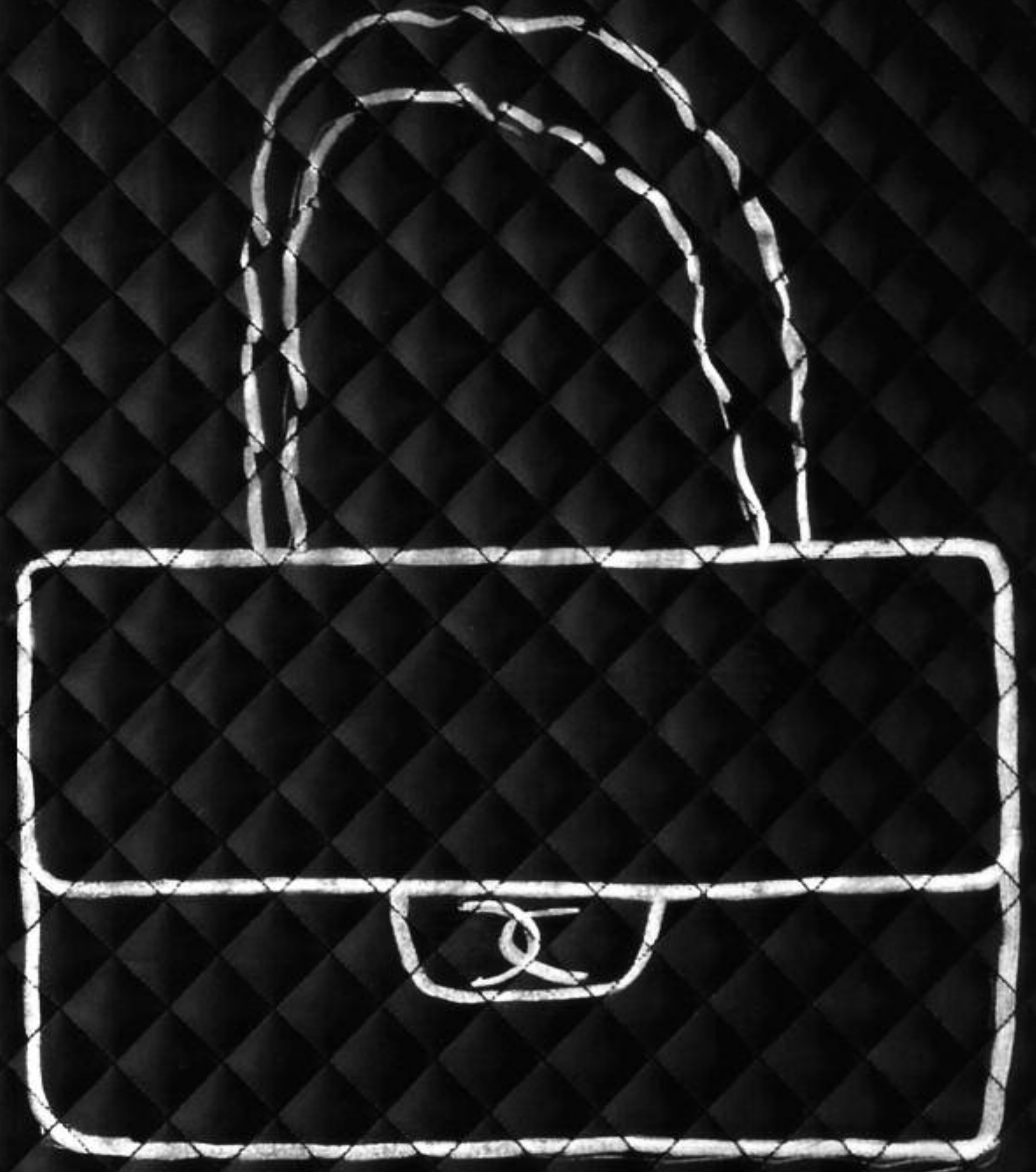
HEXAGON

*The shape seen from her window at the Place Vendôme
inspired the top of the Chanel No.5 perfume stopper
and a legion of accessories.*



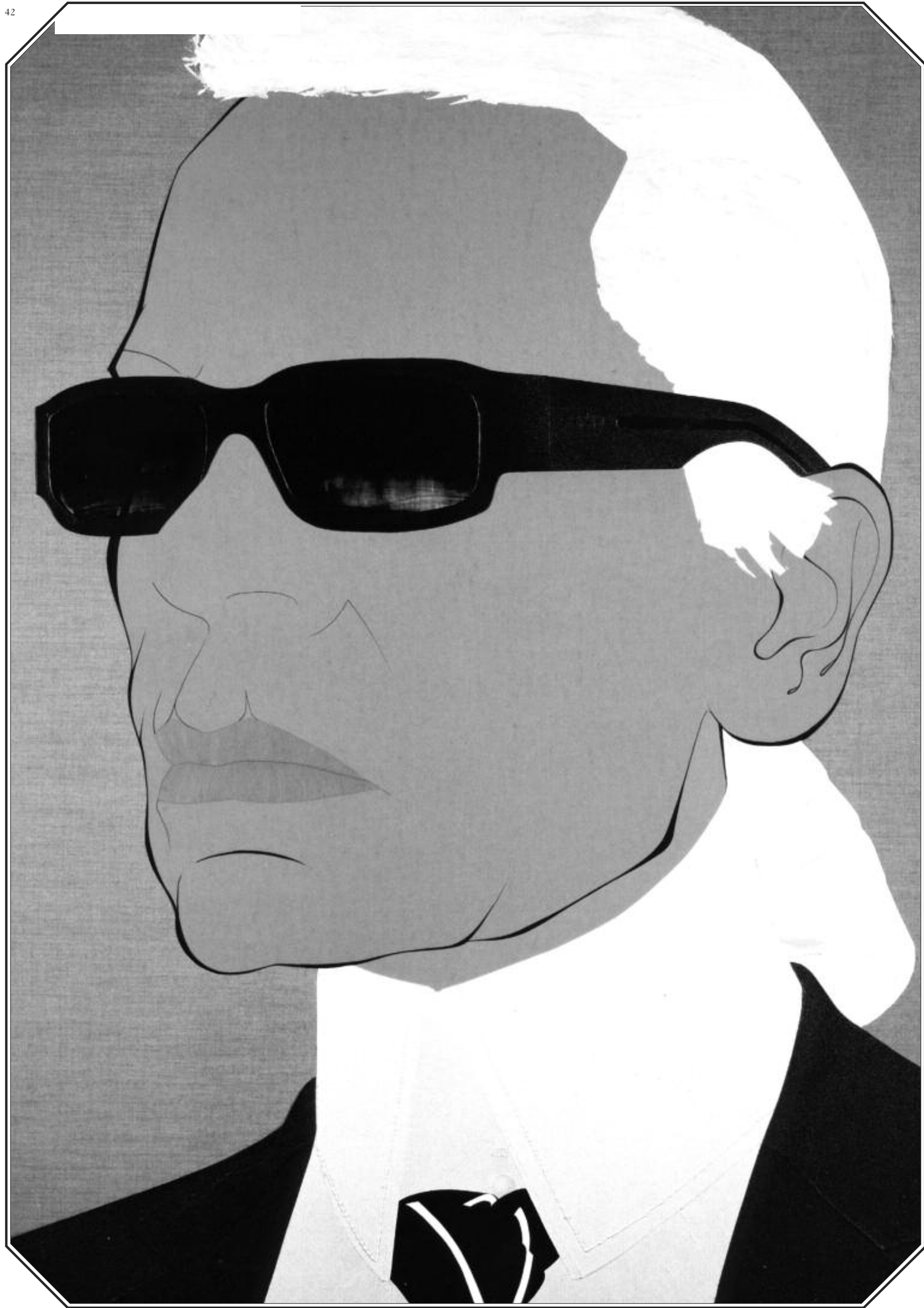
CAMELLIA

Represents radiance & purity in mythology.



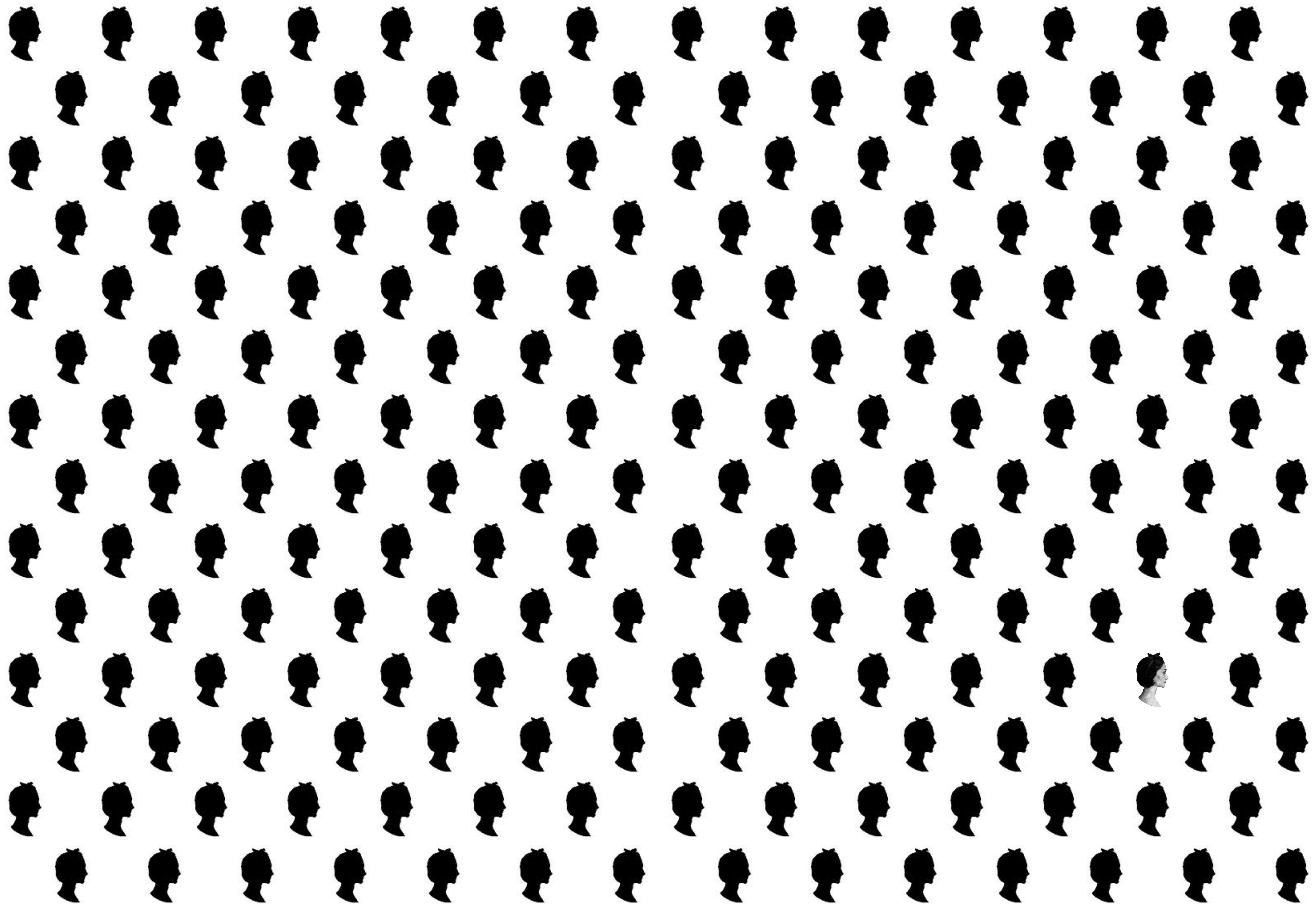
MATELASSE

Was inspired by the quilted jackets worn by jockeys.



KARL

Karl reigns King at Chanel but who would be Queen?





HERITAGE IS THE NEW *CELEBRITY*.
THE KEY TO UNLOCKING ITS *POWER* IS TO
MAKE IT RELEVANT.
RELEVANCE IS SEXY.



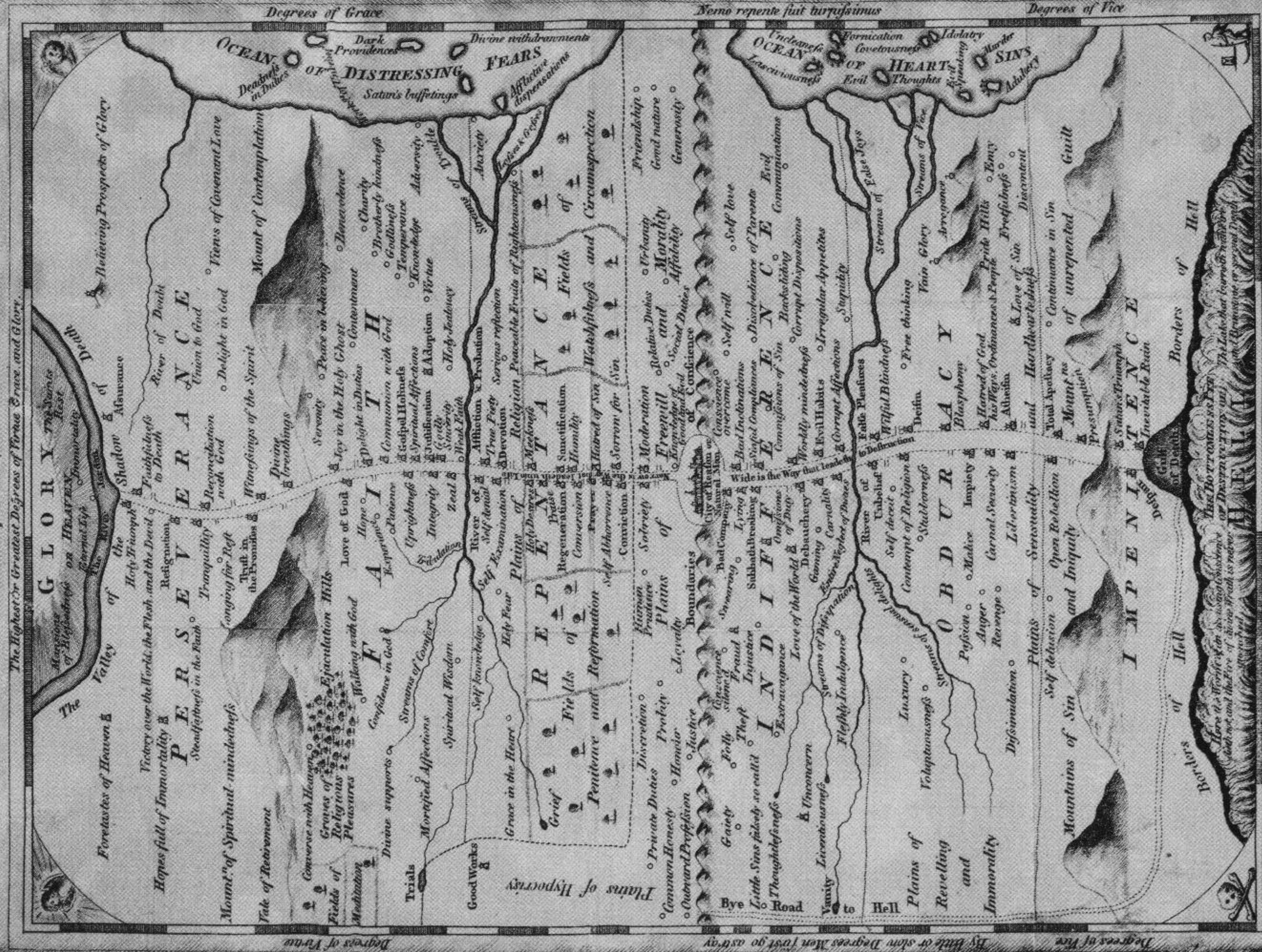
THE HARDEST THING
TO SEE IS WHAT IS IN
FRONT OF YOUR EYES
— GOETHE

my 'it' bag:

LANVIN CIRCA 1972
SOFT TAN LEATHER
METAL 'L' INITIAL LOGO
GEOMETRIC STITCH DETAIL
LEATHER TAG WITH BROWN SILK CORD
MINI PURSE IN MATCHING LEATHER
GOLD SHOULDER CHAIN



THE JOURNEY OF LIFE, or WAYS to HAPPINESS & MISERY.



MAN KNOW THYSELF.



Back Cover: Masha Voronja, Photography: Kim Watson