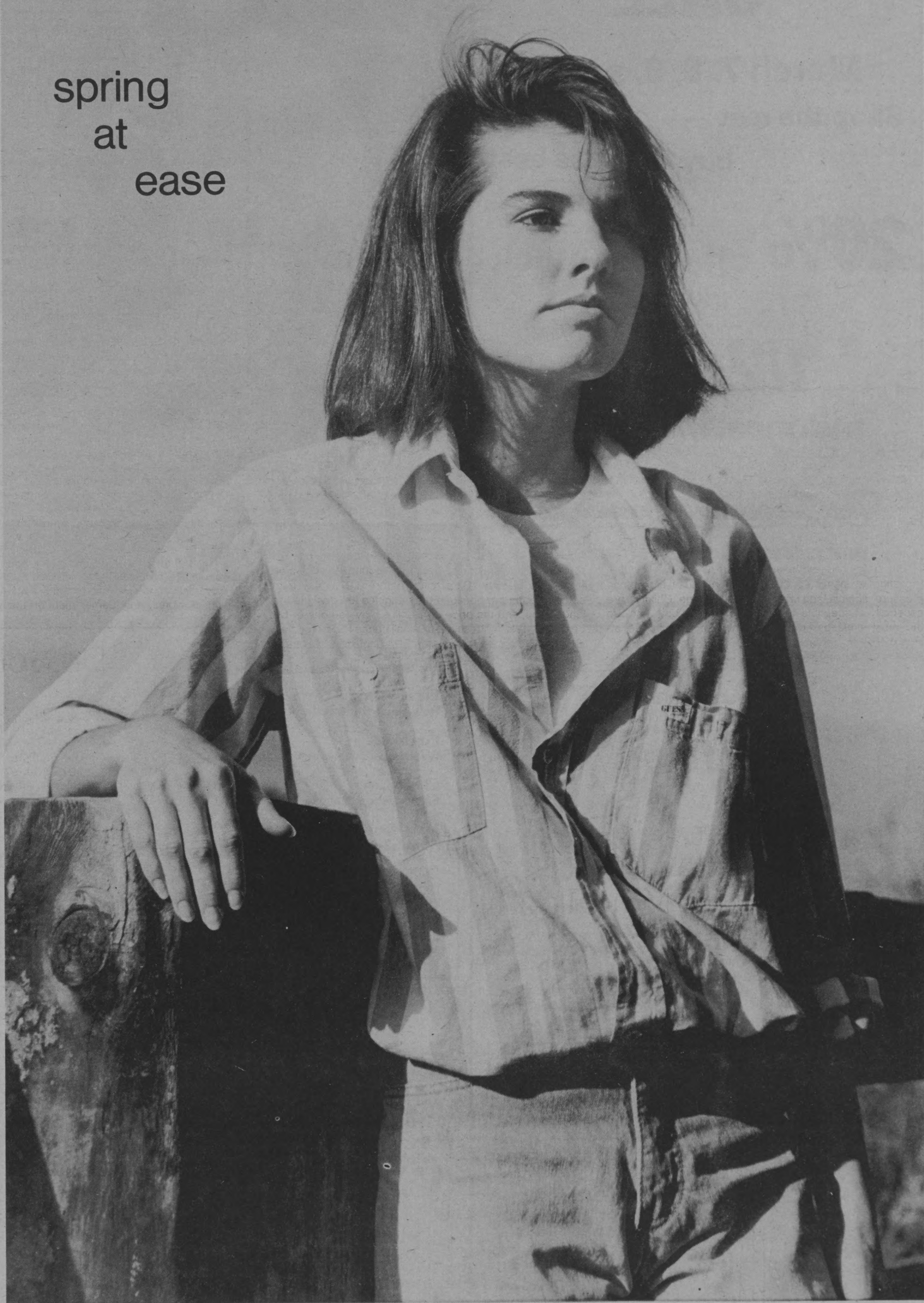


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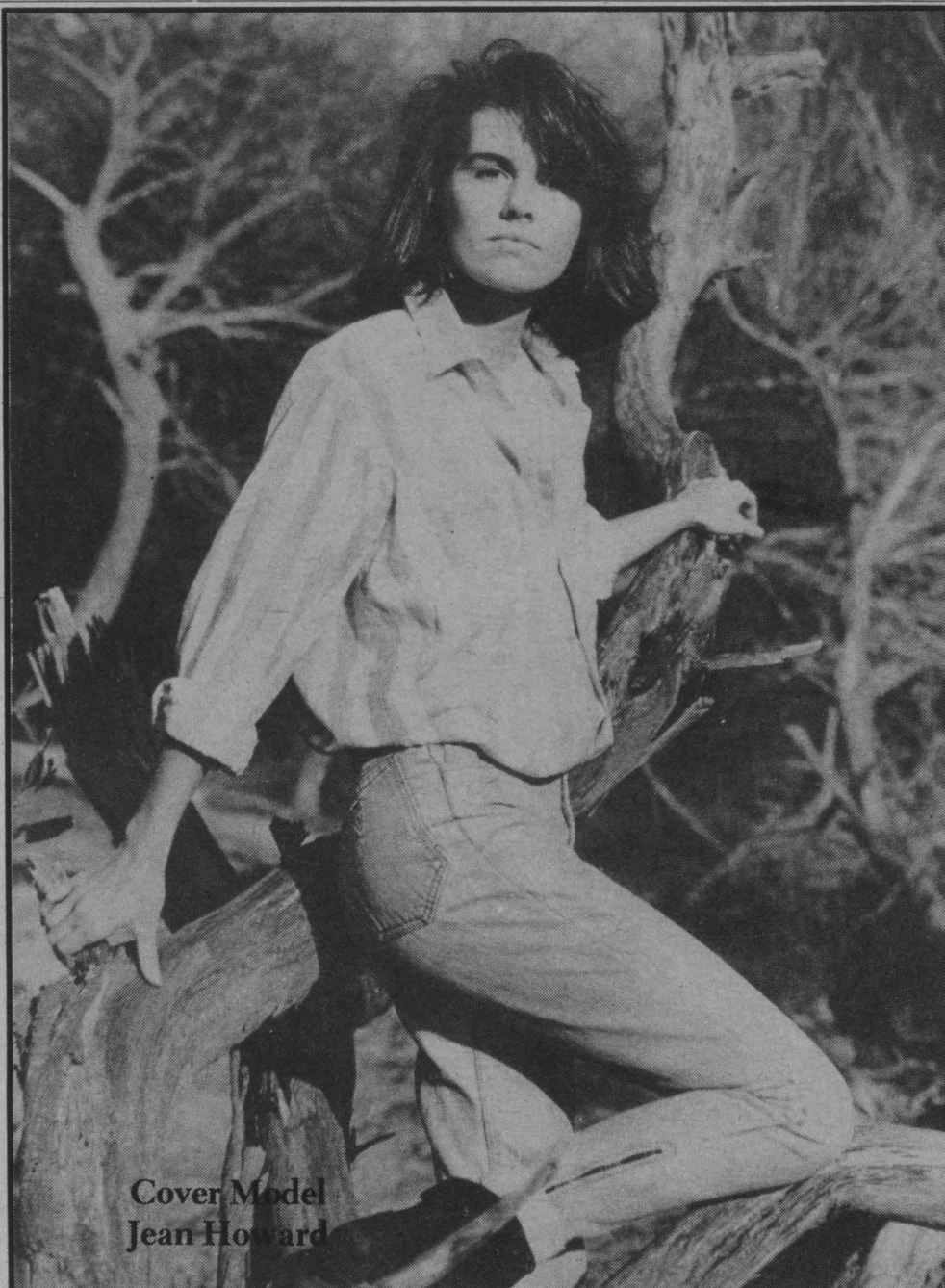
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INSIDE FASHION

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All Photography By Scott Sedlik

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SUPERTRENDS

It all started when I was thirteen. I saw this light blue and white satin jacket and had to have it. I loved the way it shined, the way it felt, and told myself I'd wear it for the rest of my life. About a month later, I wouldn't be caught dead in my blue and white satin jacket, because no one else wore them either. It hung in my closet for about a year, and then my mom finally convinced me to put it in the Good Will box.

Next came the nautical look when I was in tenth grade. I went to the Broadway and blew my entire spring wardrobe allowance on six cute sailor shirts. Three months later, the nautical look was out, and ruffles were in. I only purchased two shirts that time, and never wore them.

In my senior year, *Seventeen* came out with the tuxedo look. Do you remember those tacky blouses with the starched collars and big ties? I had finally learned my lesson, and held out for the season.

In today's fashion world, we have trends and supertrends. A trend is something that comes in style and stays in style for a short time, like the androgynous look. Or a trend can go out of style and stay out of style for a while, like bell bottom pants. In comparison, there is supertrend, a style that comes and goes rather quickly, like fluorescent clothes. It took me some time to learn how to avoid supertrends. After all, when you keep seeing "Limited" sweaters everywhere, you feel like you have to have one.

It is too costly and too impractical to keep up with supertrends. You end up with a closet full of useless clothes you've owned for a few months that are too embarrassing to wear anymore. Once upon a time, every other female Gauche wore plastic shoes and ripped-up sweatshirts. Where are those clothes now? Hidden in the back of your drawers or closets, serving as painful reminders of your susceptibility to supertrends.

Here is some advice to avoiding the supertrends. Next time you see something you have to have, ask yourself if you really like it, or if you like it just because you've seen it so often. Will it go with the rest of your wardrobe? Will you still want to wear it next year? Will you lose your personal identity by wearing it?

On a college student budget, it's important to buy clothes that are practical and useful. Look for sales, and try second-hand clothing stores. Find a look that you like, and build on it.

Beware of fashion magazines; they only make you want clothes that you can't afford, won't wear for too long, or both. Clothes should last a long time, and not only as long as some designer says that it is stylish. The first step in breaking the trendmonster habit is admitting that you have a problem. Next time you walk past Judy's or the Limited Express, turn the other way. Supertrend is a disease that runs rampant in Southern California; don't let yourself become a slave to fashion. After all, it's just for fun and a trend may come along that can express your style. Remember, it's been said that trends are like men; if you miss one, another will come around soon.

By
KIM
ALEXANDER

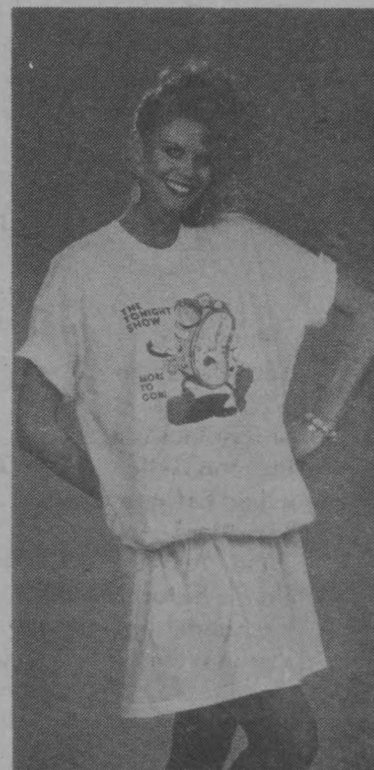
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Make-up

For

Spring

Of

1985

By
Sarah
Hackett



Au Natural — Make up and hairstyle by I.V. Hair accents
Kelly Nichol's beauty.

This year there is no radical change in make-up, maybe just moving away from radical changes. The big emphasis now is: less is more. The experts are showing sheer, paler, looser, a more natural handling of make-up.

Matte, even-toned skin is a must in beginning the natural look. The thick made up look of foundation is no longer necessary. Loose translucent powder, applied freely with a large fluff brush, will even out anyone's skin tone sufficiently. This will also cut down on oily shine.

Eyes too are very pared down. Earth tones and confectionary pastels will be used more in the months to come. Eye colors come in a variety of forms (i.e. powders, creams, pencils, powder sticks, mousse, liquid), but one must remember: no matter what form is being used, it should be applied loosely. Blending the eye color with a larger eye brush will eliminate any harsh lines. Eye liners work well to compliment any eye color when it is smudged in the outer corners of the eye. Mascara adds the finishing touches in a softer way, maybe with a coffee or a warm black shade.

Lips no longer need to be "unkissable," as

fashion dictated a few years back with heavily penciled, colored and glossed lips. Today lip color resembles a mere berry stain, not a twenty minute application of make-up. Softer, more natural shades work better applied with a finger and then blotted with tissue paper to remove excess shine.

Cheek color has been reduced to a mere hint of color or to nothing at all. Many times the color is not isolated on the cheeks, but an all over sweep with a large fluff brush in a warm shade gives a healthy glow to any face.

For night time, the palette does not necessarily have to be changed, just the degree of its intensity. Just smudging a kohl pencil around the rim of the lashes adds instant drama. Using colored mascaras can pick up any face, by flicking them on the ends of the lashes. Lip colors can either go darker or lighter. Sometimes using an opaque, neutral lipcolor with a dark dramatic eye has more impact than anything else.

Basically by reducing the amount of color and the time spent on applying make-up one can achieve a natural minimalist look perfect for women on the go with little spare time on their hands.

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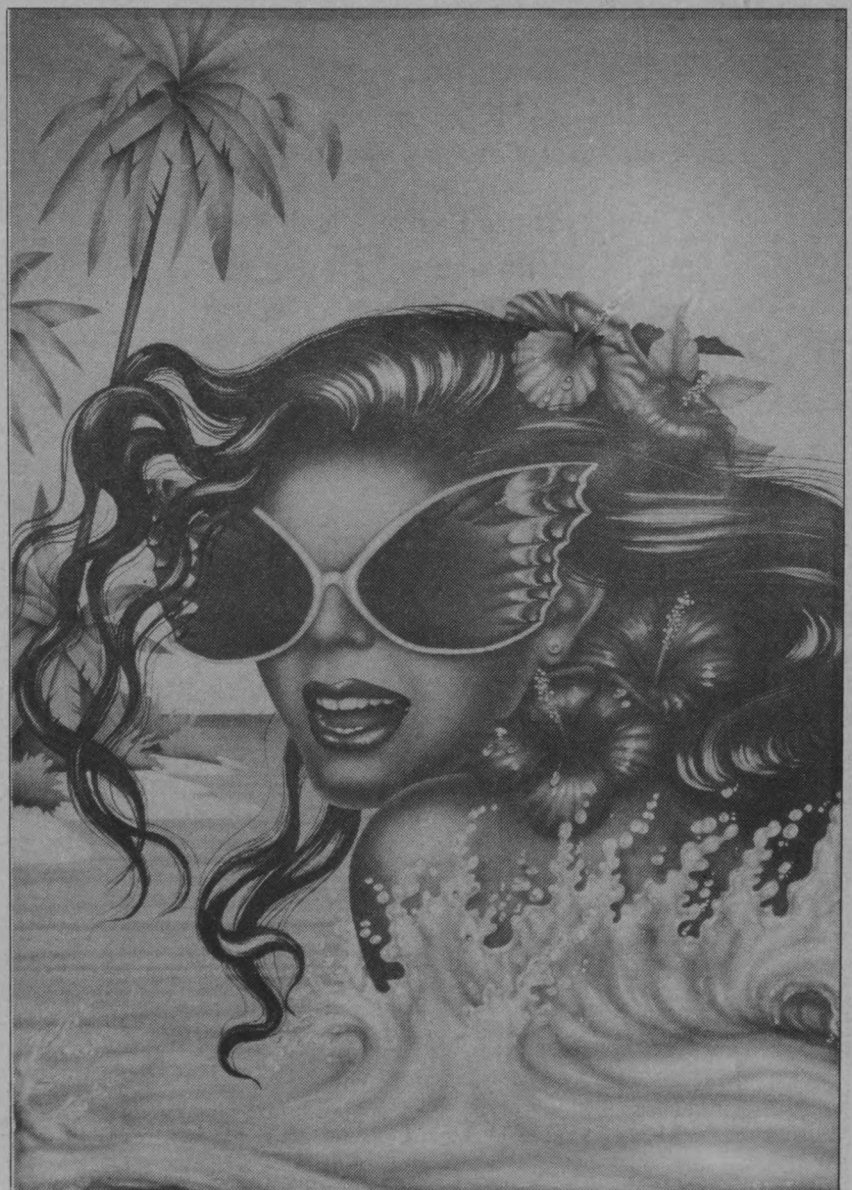
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Film Fashion Fantasies

by Susanne Van Cleave

There is no doubt about the relationship of art and culture. We know that art reflects life and life imitates art. Cinema (a mass consumed pop-art) has, since its inception, had a profound and lasting affect on society.

For years Hollywood was known as the Image Maker, the glamour machine. It has set the standards by which we judge our own "chic-ness" and beauty. Those larger than life images of actor made superhuman by flickering projections of light on empty screen have created possibly the most enamored and imitated group of individuals in the 20th century: the Hollywood star.

Some screen-stars have gone so far as to put their name on a cosmetic, apparel, or perfume line overtly directing public taste. In many more covert ways the movie greats have changed what we wear and how we wear it on a grand and lasting scale. In the early years, Marlene Dietrich was the first woman to really wear pants. Formerly considered lower class or men's attire, her presence and fame made it acceptable for the modern woman to inhabit "slacks" and pants became the rage.

Actress Pearl White is known by many as the first trend-setter. In the 1922-23 film *Plunder*, White wore designer Louis Gasnier's velvet skirt and coat bound with silk which was copied from the film and mass-produced only to become the ultimate in wardrobe possessions for the 1920's "working girl" with style. Such designer greats as Gilbert Adrian, Letty Lynton, and Edith Head not only created costumes for films but through film's influence, created the finest in everyday apparel.

Why does this phenomenal relationship between film fantasy and everyday clothing exist? For this we must examine the functions of clothing within human culture (beyond the obvious need for protection from the elements.) Fashion is a personal art, a way of setting ourselves apart. It is also a means of expressing our status. A mink coat is an obvious indicator of wealth for many. Most important for our purposes, dress becomes a means of aligning ourselves with a particular individual or group

as well as their philosophy, style, temperament, etc. Films such as *Quadrophenia* and *Flashdance* serve as blueprints for youth who wish to express an identification with the experiences, goals, or values of characters within the films.

Marlon Brando, idol of 50's malcontent youth, in such film classics as *On the Waterfront* and *The Wild One* spread the temporary fashion trends of tattered t-shirts and biker leather.

How many times has each of us sat in a theatre and been so taken with a character that, once leaving the theatre, began to accentuate those aspects of ourselves that most resemble our film idols. What quicker and more overt way to demonstrate this than by imitating their style of dress. The examples of film's influence in the world of fashion are too numerous to fathom. Joan Crawford's padded shoulder suits, Jean Harlow's bleach-blonde hair, Frank Sinatra's hats, Bing Crosby's pipes, Bogart's tough-guy image or Diane Keaton and the Annie Hall look of the late 70's are but a few. The influence of film has gone to the very core of our culture through fashion and philosophy.

Not only does film disseminate current trends in clothing fashion, it also let's us know what body type is most revered, particularly with regard to women. From Theda Bara's chunky sexiness to the long and sleek lines of Garbo and Dietrich. From the delicate frailty of Audrey Hepburn and Mia Farrow to the voluptuous sensuality of Marilyn Monroe and Jane Russell to the most recent slender athletic shapes of Jennifer Beals and Mariel Hemingway. What ever the ideal body for the times, it always seems what's rare or difficult to attain is indubitably in.

Film (and all media for that matter) becomes the means by which new trends and styles are made widely accessible. Granted, film has a limited influence. We don't go see a film and run home to refab our wardrobe. However, the relationship between film and fashion does exist. Sometimes the film becomes a mirror of the times while at others, creates a new and previously unfamiliar fashion that catches on and can sometimes become the norm.



Trendsetter and cult hero
Marlon Brando in "The Wild One"



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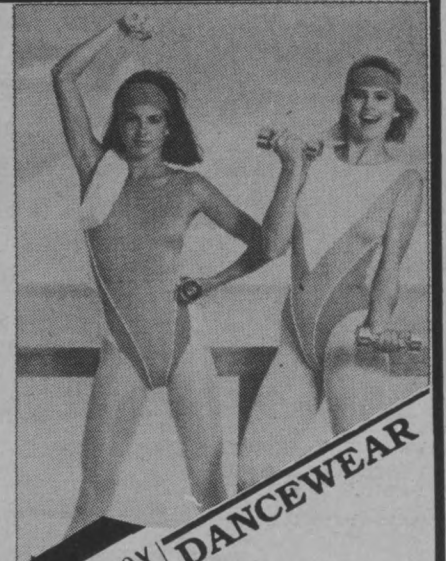
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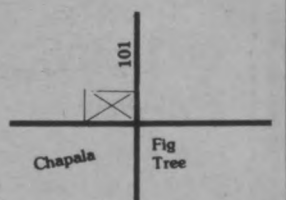
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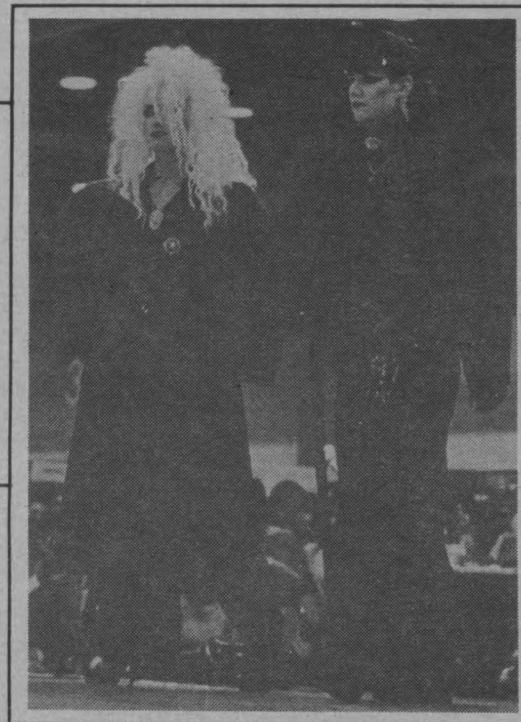


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You've gotta look sharp!

Fashion Reflects Popular Music

"It has become relatively easy to identify one's musical tastes and the values attached to them on first sight."



By
 Lisa Brander
 and
 Angela M. Whiting

Never before the 1980s have teenagers and young adults displayed more proudly the affectations their society has so conveniently provided. Certainly the most conspicuous fashion trends are derived from contemporary music, and the glitz and decollage parade on which popular musicians capitalize.

Cultivation of image through music and the subsequent waves of influence on fashion and social trends began with rock n' roll and Elvis Presley. The rest is well sung history.

In the sixties the Who came along with their friend Jimmy and his compatriots — the mods and the rockers who solidified the undeniable connection between appearance and social, political, and emotional tendencies. Youth found an avenue for self-expression and identity through the fashions they wore and the musicians they admired.

The late sixties and seventies dumped their slew of political bilge into the ocean of young society — the wild psychedelic attitude of Jimmy and Janis coupled with the naked pacifism of Richie Havens and Crosby, Stills and Nash. For the most part (there are always exceptions), the seventies provided nothing but bell-bottoms and paisley bad taste.

The eighties attacked with combat boots and spiked wristlets announcing the anger of American youth. Post-adolescents of the 1980s are tangible consumer products. Music and videos are identity shapers. More than ever, music and its social and political affiliations constitute and modify the behavior and style of its audience.

People can thank pop culture for

providing Duran Duran in droves and dubiously virginal day-glo Madonnettes prancing about. It has become relatively easy to identify one's musical tastes and the values attached to them on first sight. The value systems reflected in less commercial music, are just as visible in the listening public. Love has come back in style and with it, a certain sleekness of appearance and sophistication of expression. Paul Weller proteges slink about unashamedly paying homage to the purity and virtue of love. Trend movements such as the period of the New Romantics revived the traditionalist sharp and sleek look of love and transcended the cynicism of punk. Pivotal post-New Romantic groups like Depeche Mode and The Smiths strive to communicate and oh-so-crucially teach communication. In this decade, idolatry and emulation have become valuable forms of self-extension. What better way to express your willingness to communicate your preferences and views than to literally wear them on your sleeve?

Is dressing right is the key to successful interpersonal communication? Not quite. But the way a person dresses projects an attitude be it positive or negative. There is nothing wrong with the emulation of someone or something one admires. Music and musicians are allowed to feel and express healthy the dissatisfaction of modern society. By identifying with and extolling the values of a certain musical sect, you take on the weight and consequences of promoting those values. As Joe Jackson puts it, if you are going to wear what you think — you've gotta look sharp!

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Fashion Finds An Outlet in the Daily Nexus



Anna's haircut by Cuts Unlimited

Second Hand Chic

By Lauren Schlesinger
and Fred X

An exotic figure stands out from the crowd. The clothes: sensuous, seasoned, comforting — subtle and unusual. Wrapped from thigh to throat in a cashmere overcoat that keeps off chills like a big black blanket, this intriguing person enters the room. A mauve Indian silk scarf whispers about the neck above the softest quiet purple cotton sweater. The denim jeans faded to the essence of a five o'clock summer sky and accented by a rich, dark leather belt buckled in smooth dusky brass. Meeting with the pant legs at just below the ankle are a pair of black low-heeled boots that have been exquisitely scuffed and creased from wear.

An international spy? A famous musician? No! Just another underfed college student expressing his own personal glamour. Black boots: Goleta swap meet, circa May, 1984. Jeans: Indiana garage sale on the way back from vacation. Belt: Inherited from Grandpa. Cotton sweater: \$12 at a thrift shop benefitting children's birth defects. Scarf: A parting gift from a nomadic friend, found stuffed in his pillowcase.

This ensemble, which looks deceptively expensive, was not paid for only with cash but with creative effort and energy as well. One can invest \$500 on an extravagant outfit or \$50 and a bit of time to achieve a similar effect. The difference lies in paying yourself to create a look — instead of paying a

professional.

Recycling clothes has dual benefits. It's easy on your pocket-book and reduces material waste. If a shirt can be physically worn for 30 years, why shouldn't it be. Clothes should be gotten rid of not because they are out of style, but because they are worn out. Good fabric and quality workmanship can be appreciated while saving money and revitalizing the romance of days gone by.

My money can go to more useful purposes than to put braces on Calvin Klein's daughter, but I still like to feel good about what I wear. Selecting used clothing is more of an adventure than a trip to the department store because you don't use the latest issue of *Vogue* or *GQ* to map out your shopping journey. Personal taste and style serve as the compass to steer your wardrobe to exotic, untrodden ground.

An alchemy of intuitive discretion and eccentric daring is the antidote to clone-drone. Who says a tie-dye t-shirt and jazz oxfords don't go together? You are free to write your own dress code.

If you find yourself with more style than money, don't feel deprived. Instead, build a wardrobe that makes you more than a mirror image of your classmates. Peruse the veiled riches that can be found in thrift stores, rummage sales, the attics of dead relatives — anywhere! Be brave, assert your creative flair. You may have to sift through a lot of offensive polyester garments, but at least you won't have to take a second job to look sharp.

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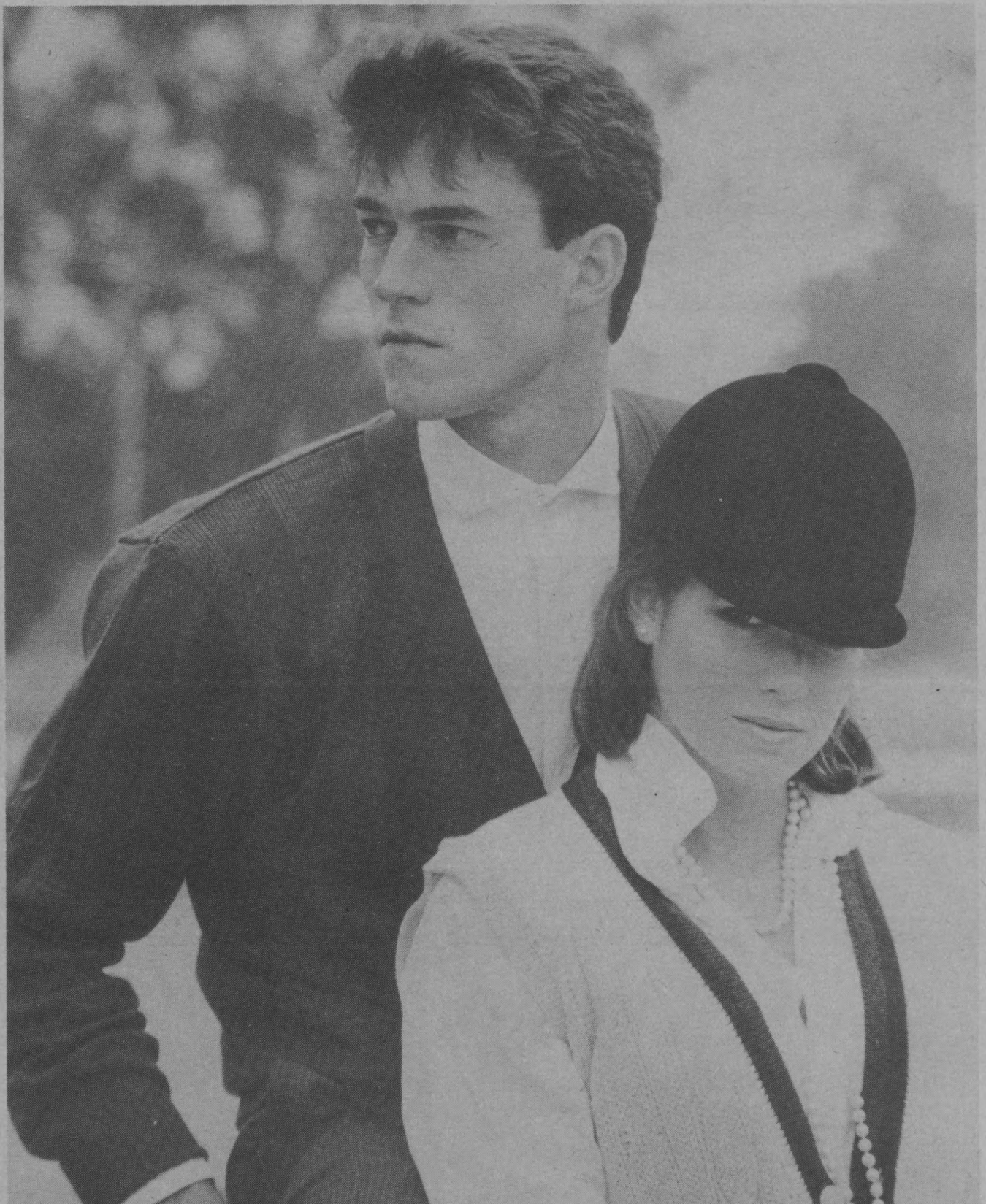
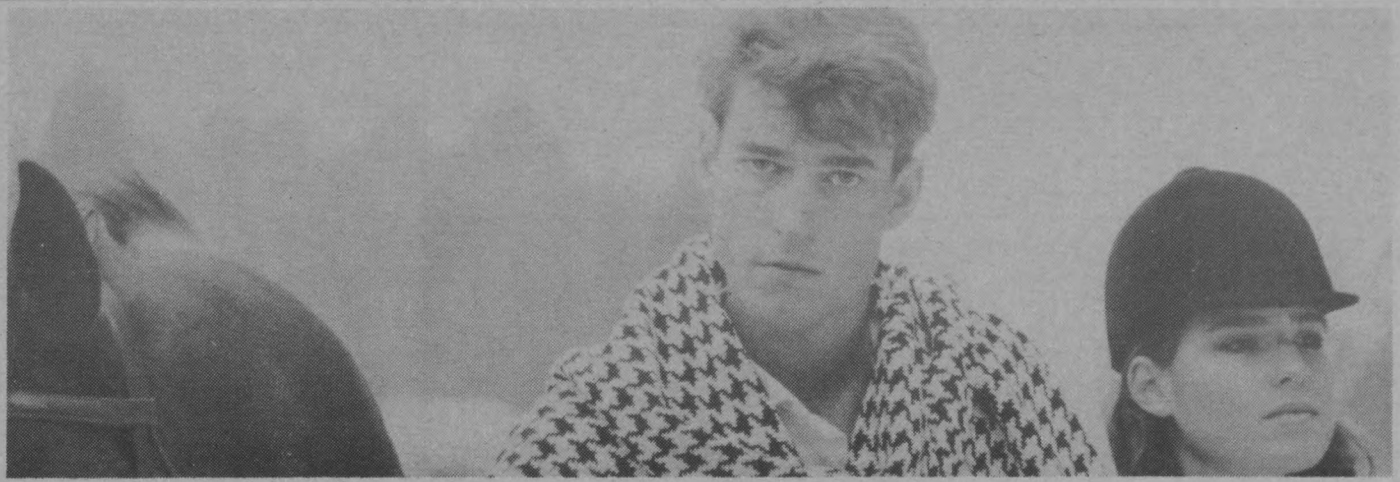
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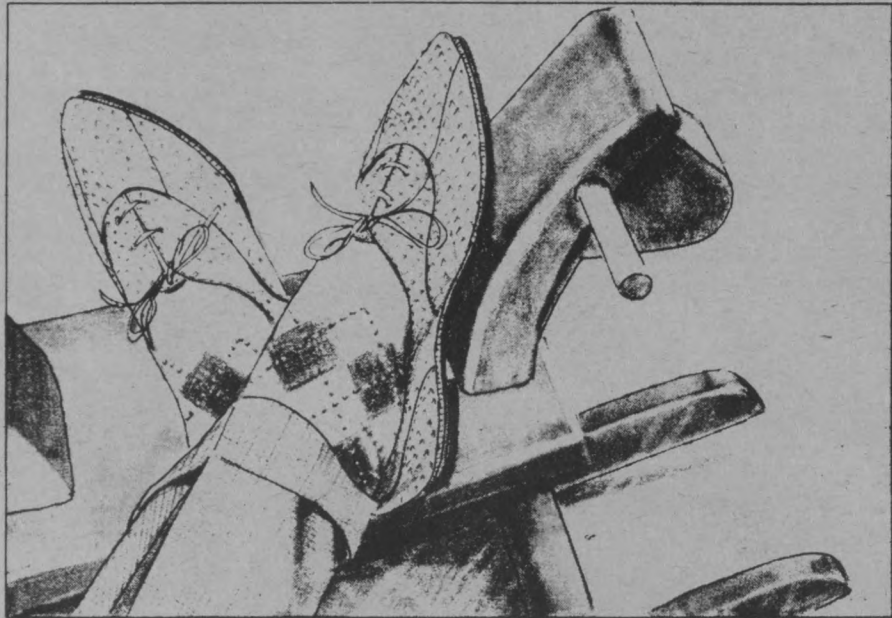
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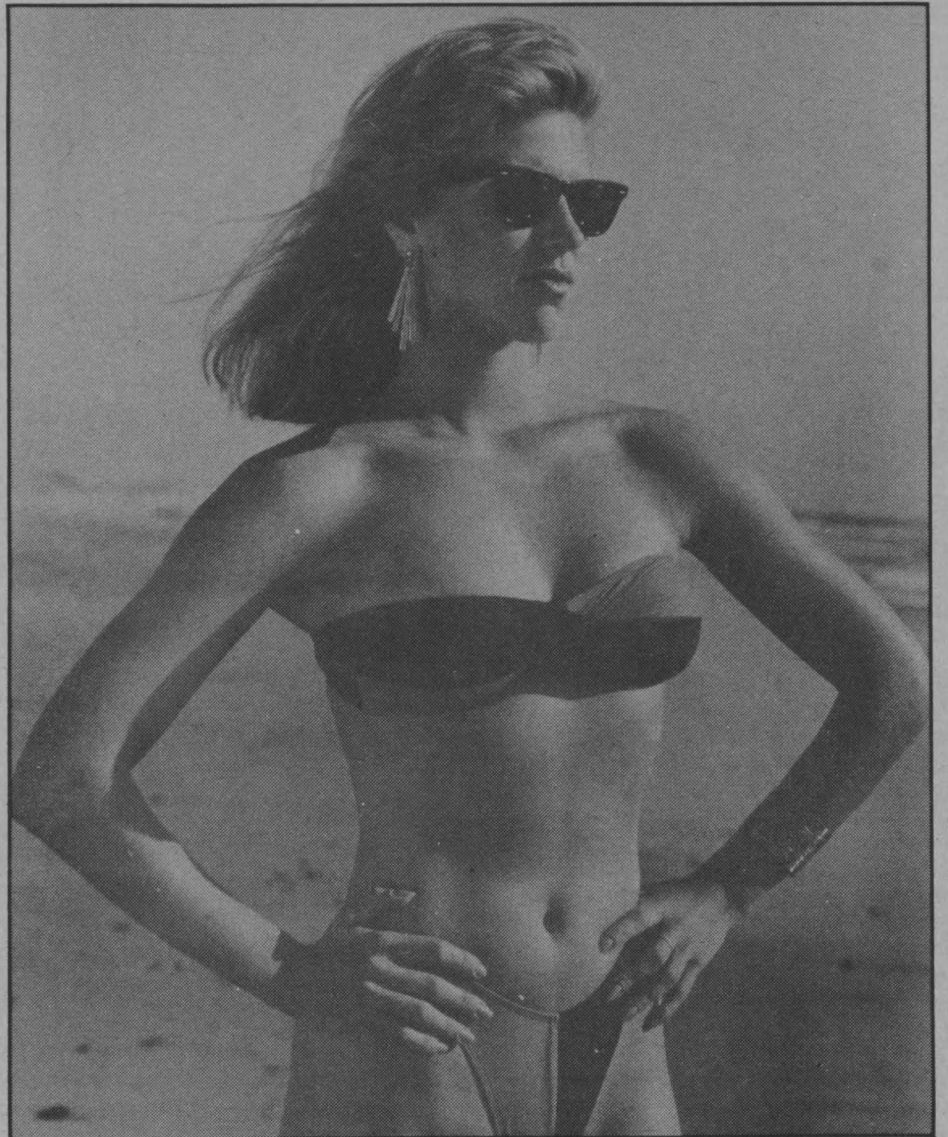




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A Male View

By
Thomas
Ligman

Why Men Take Interest In Women's Fashion

Consciously or not, men are very responsive to what women wear. A woman's style speaks about herself and what men want to see women wear is predicated by the response associated with any particular style.

Style; some have it, some buy it, some are oblivious to the notion. Have you ever walked into a club where almost every woman was dressed as if she could apply for the job of a stand-in mannequin at Miller's Outpost? These mundane styles do little to project any feeling, image, or perhaps most importantly — to evoke any return response. Clothing is one of the foremost forms of expression and should be used as such. Individual style is the key to this expression and the result of a little originality and creative thinking.

Originality is the key to fashion. Men are inherently attracted to things that are new or different and to be around people who all dress the same can be very boring. This doesn't necessarily mean to go to extremes and dress really bizarre; anything in excess can produce bad results. All things must be done within reason and this especially applies to fashion.

If ever having seen a man awestruck after glancing through a Vogue magazine, it is very obvious that high fashion can be stunning. Although it appears to be a problem only money can solve, it really just takes a little ingenuity. High fashion demands that one be very open-minded and even a little daring to follow new styles and trends.

Risque clothing is fun and exciting but it must be worn with taste. Anything done to an excess, though in this case a



Schane Barbour and Wayne Brander model the latest in sunglass styles provided by Five Points Optometrics.

Jewelry by Steve Shell.

minimum, is counter-productive. Aside from being humorous, it is almost insulting to see a woman wear over-revealing clothing under the guise of being sexy. It is like being given all the answers to the questions and nothing is left to the imagination. Risque clothing should just engender an aura of mystery, not tell a whole story.

I would say that men would like to see women dress as they feel. To dress as an individual and project the style that makes each unique. It is this style that entices men to respond.

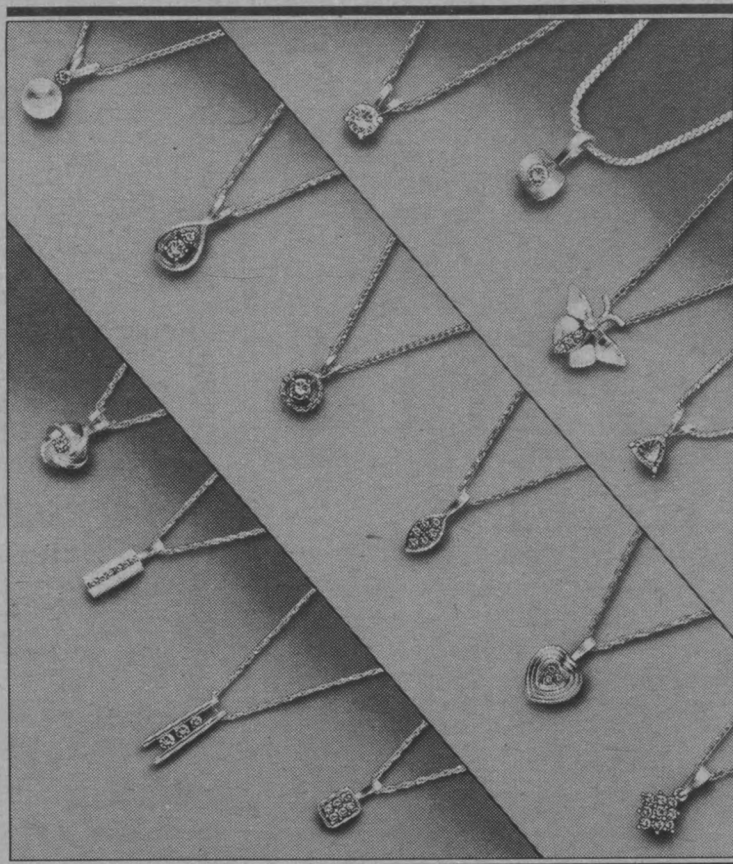
A pair of baggy cropped pants with an oversize sweater, an old tweed or houndstooth coat with a pair of brushed wool pants, a soft leather top with a mid-length skirt, loose

low cut boots, or simple flat shoes with no socks are a few fashion ideas. Don't forget accessories, they add character. Hats and scarves are easy and they add flair. Earrings and bracelets should complement your outfit, but do not over do it. Women should not be afraid of a hairstyle that is a little different or being creative with their makeup.

It is not hard to come up with original clothing styles. Major fashion designers such as Calvin Klein and Georges Marciano have produced some very different styles of women's clothing, yet thrift stores are a goldmine of unique and bizarre fashions. Use a style in your own creative manner. Lord Chesterfield once said that style is the dress of thoughts.

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Men's Touch Added to Swimwear

By Lisa Mascaro

California Proline is not a typical name for women's swimwear, nor is a one room office above a smoked fish restaurant in downtown Santa Barbara a typical business place. However, the fresh new designs and exciting patterns and styles developed here are combined to create quality swimsuits for women of the eighties.

"California Proline is a unique product because it is designed by men for women," co-owner Scott Westgaard, said. The garments are manufactured with heavier fabrics and wider elastics than those made by other junior manufacturers for a suit that covers and fits the woman's body. "This is swimwear that isn't going to fall apart and has a tremendous sense of style," Westgaard said.

From college-aged bodies to the new shapes that women's bodies are taking, California Proline intends to provide "a fashion oriented suit that is very functional. Research and development is a big factor for us. We really listen to the customers. Everything we know now is because we talked to people on the streets."

California Proline was created in 1982 through the ideas of two UCSB graduates, Scott Westgaard and Monty Richmond. The two possess a unique character blend of creativity and discipline, coupled with the desire to fulfill a dream. At the time, Westgaard explained, the two decided "now is the time to chase that dream. We paid our dues, now let us try something we think we want to do."

Westgaard believes the American dream is still a reality. But he said, "the dream needs a focus; if not, there is no direction." People in the business world claim it takes five years for a company to form and function in the black. "It honestly does; we grew slow, but we grew smart," he said.

California Proline supplies swimwear to 170 stores nationwide. The swimwear is currently sported by six professional women's volleyball players, three professional women windsurfers, a professional women's catamaran team, and professional women surfers.

In the future, California Proline intends to outfit women for the beach including shoes, handbags, and coverups. Westgaard looked forward, "we hope to portray a class act making the best product possible with quality and style."



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Today's Exercise Includes Fashion

By Valerie DeLapp

Face it, when people start worrying about looking "good" every minute of the day, and insist on getting dressed up to go to the library; it is time to enroll in aerobics classes. I must admit when I first heard about aerobics and all that Jane Fonda-workout-stuff, I just laughed. It seemed more like a fashion show than a workout.

Aerobics and fashion have a lot to do with one another. We owe it all to Victoria Principal and Jane Fonda — the leaders in aerobicizing with style. When Jane came out with her home video, and Victoria published her infamous workout book, they showed the world how to get in shape in the chicest aerobic clothing. Danskins have taken a back seat to Jane's workout wear, and Nike's were replaced by Reebok aerobic shoes.

Why not look great while exercising? Jane and Victoria let the world know that it's o.k. to sweat, but they found fashionable ways of doing it. Raquel Welch now has her own workout book, complete with full color pictures showing Raquel in her finest form yet. Not to mention how perfect she looks in the matching aerobic fashions.

Notice that Jane, Raquel, and Victoria all exercise in aerobic wear. There is a clear distinction between dancewear and aerobic wear; Danskins are still the best for dancing, but aerobic wear includes new lighter, more comfortable materials that move with you, and allow you to breathe. Bright separates and matching outfits can be

found in a variety of colors and styles. Headbands, leg warmers, and matching bodysuits all constitute modern aerobic gear. New labels such as *Body Design* and *Dance France* are good choices for unitards, trunks, and leotards.

The impact aerobic wear has had on the fashion world has been notable. The main influence was that super movie *Flashdance*! Ripped sweatshirts and ripped anything else became the first and foremost fashion concern. Everywhere, people were buying clothes and cutting them to match Jennifer Beales' outfits in the movie. But it didn't stop at the dance floor or gym, the rage extended to evening wear as well as casual clothes for the office, school, and home.

People still wear ripped clothes, but the impact has faded considerably with the introduction of cool comfortable clothes that convey the look the *Flashdance* rage tried to achieve. Madonna has brought the aerobidance fashion to a pinnacle with her new styles. These include wearing tights and new updated versions of long underwear under skirts and separates.

The combination of fashion and exercise is one of the best things that have happened to the fashion world. Take notice of spring fashions from Calvin Klein, Perry Ellis, Geoffrey Beene, Christian Dior, and especially Georges Marciano, (better known as Guess). This trend from fashionable dancewear has developed into sophisticated light separates with emphasis on the new casual elegance which designers are displaying now.

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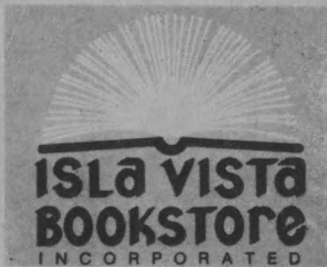
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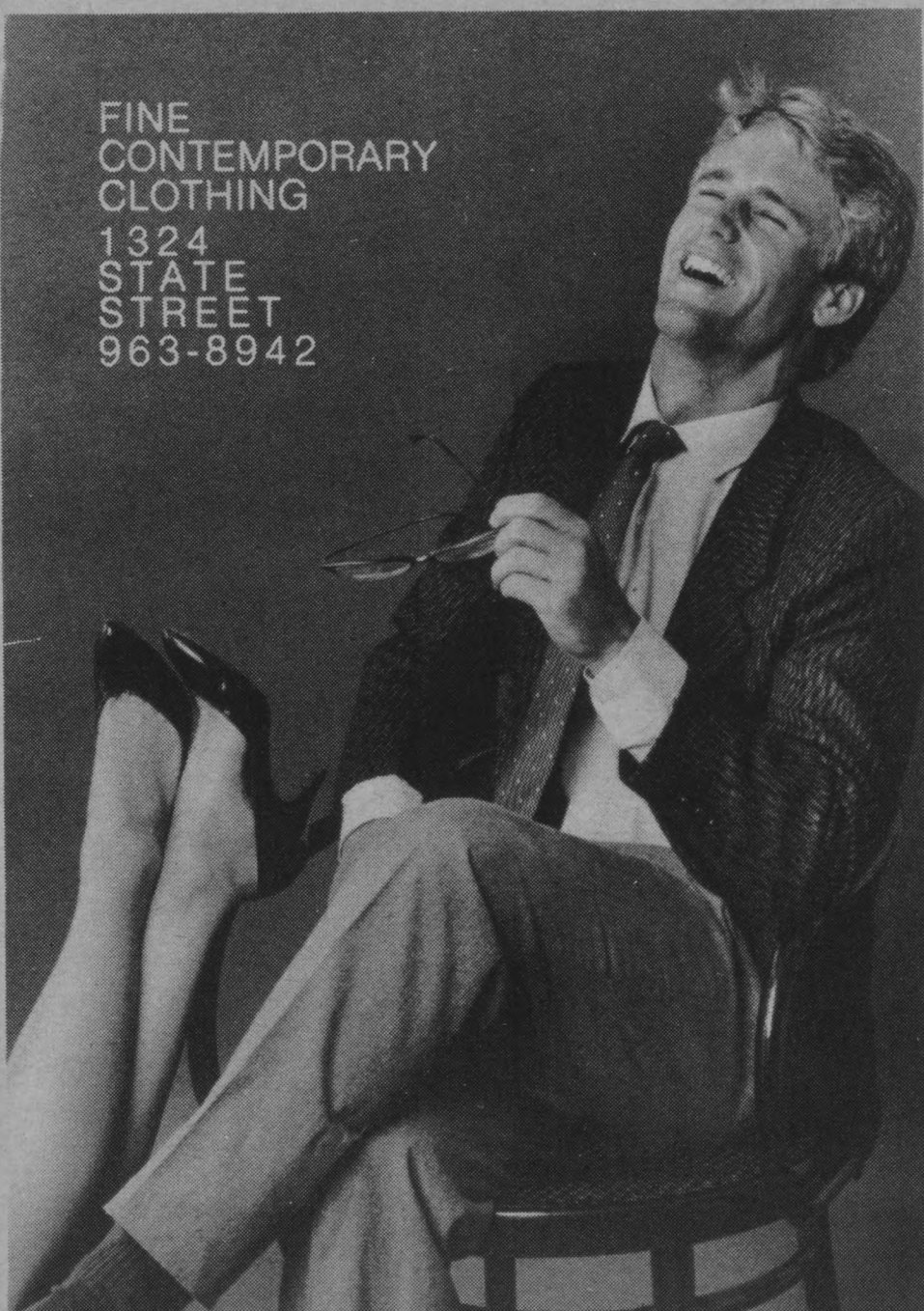
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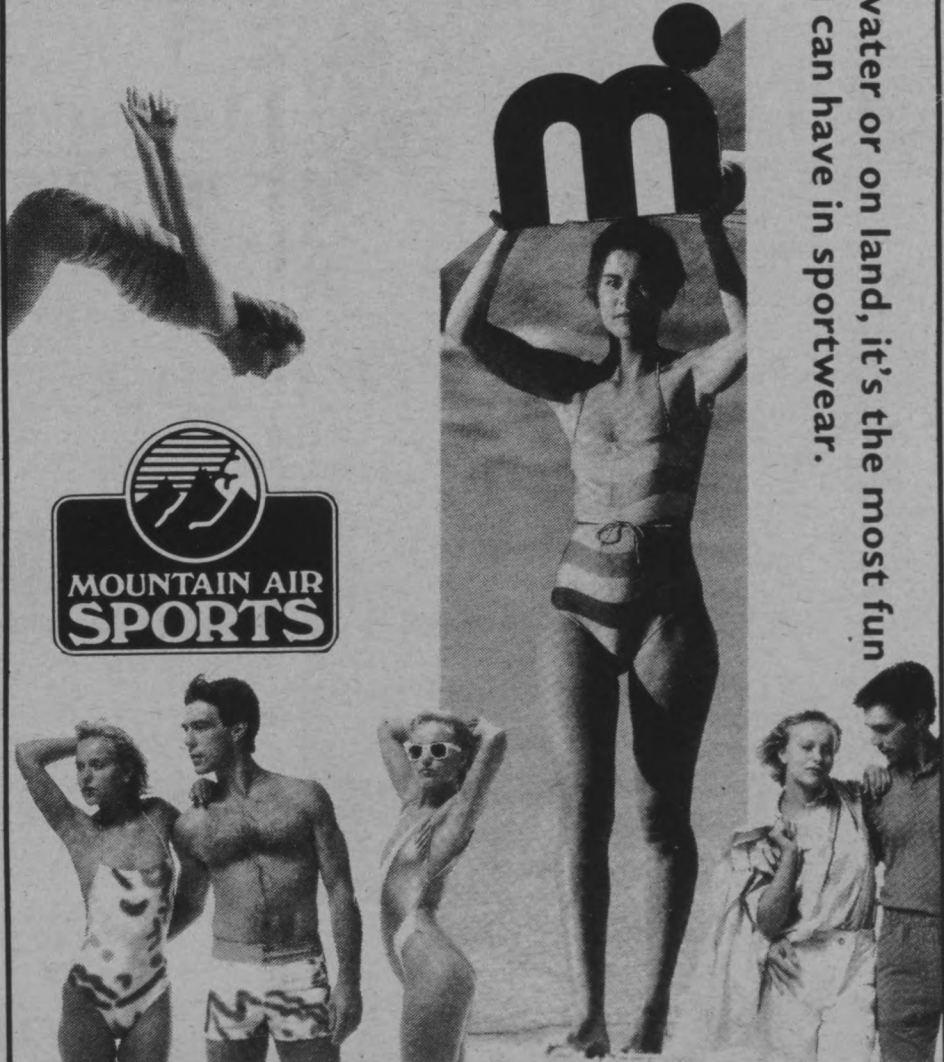
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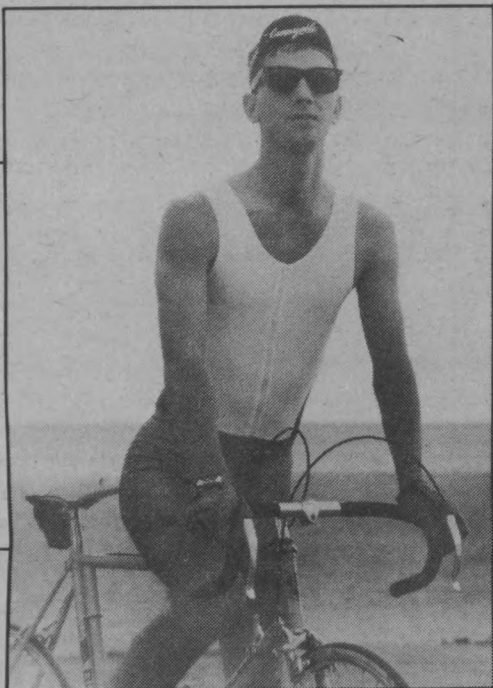


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Photo by Theresa Fay



Mike Mascaro gears up for a race in triathlon wear by Emily K. Sportswear.



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Spring Fashion Tips

Shape plays an important role in Spring dressing. The look is often closer to the body. The two most noticeable silhouettes are the big shirt and the shorter, narrow shirt. Bold shoulders and tops are over-sized, but not overwhelming, especially since skirts and pants are narrow and more form-fitting. The big shirt, a contrast to the "shortness" of the season, can be easily layered under a short jacket or over fitted pants. The newest lengths in shorts and skirts skim the knee or rise above, although the option of longer in the right proportions still prevails for the individual.

Femininity is also key this season. After a shapeless, man-sized look last year, women are welcoming one of the most flirtatious seasons in years. The new shapes and proportions emerging emphasize a softer, more playful look. The short, snappy lengths of shorts and skirts put focus on the leg. Spring's mood is body-conscious.



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