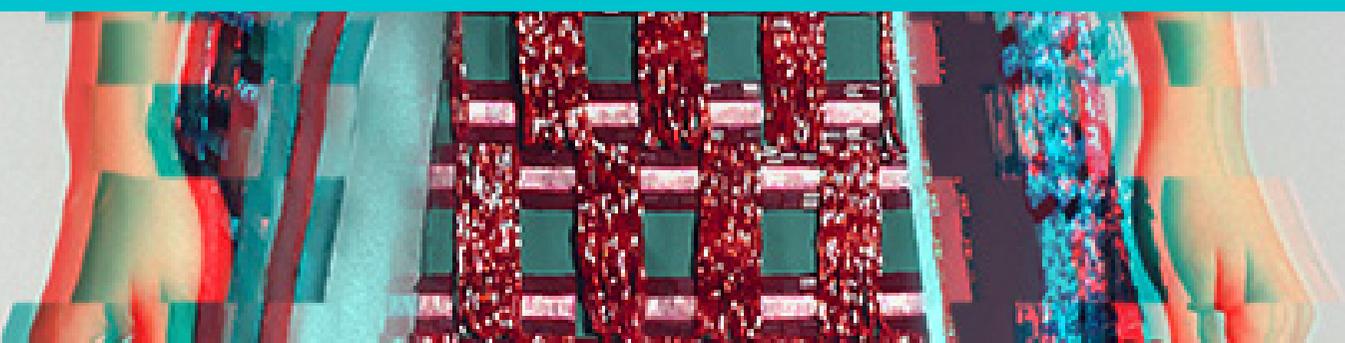
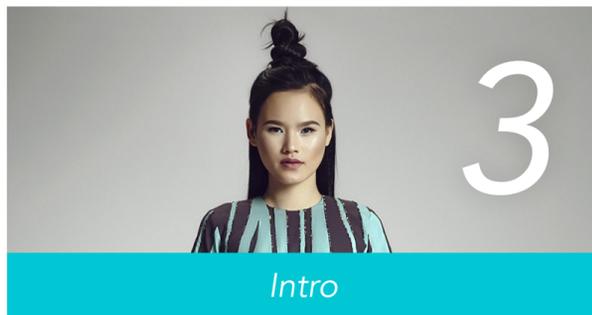




GLOBAL FASHION BLOGGERS





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Disneyrollergirl



Martina M.



I am Alex Finch



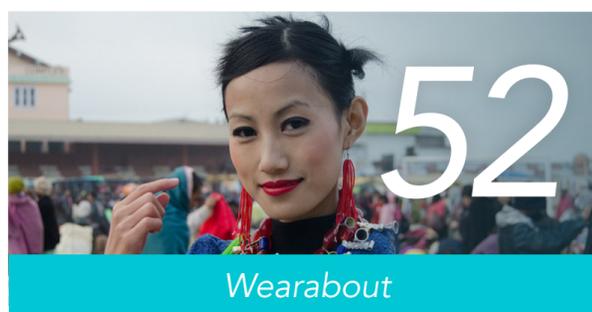
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Irenebrination



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GLOBAL FASHION BLOGGERS

It goes without saying that today fashion happens everywhere: on the street and online, in public and private spaces, in major cities as well as small towns all around the world. Fashion is both a significant commercial industry as well as a very personal means to foster and define one's identity. And fashion blogging bridges all these arenas.

"Thanks to the rise of bloggers, fast-fashion and e-commerce, the culture is more connected to and fascinated by fashion than ever. Designers can no longer dictate hemlines. There are no hard and fast rules about what is or isn't in vogue...The thrill of fashion remains but how it's presented, critiqued and consumed is in flux."
~ Robin Givhan, Washington Post, September 2015

Global Fashion Bloggers provides first-person accounts of fashion bloggers from cities around the globe. The interviews presented here represent a wide range of experience in fashion blogging, from cities as far apart as Mexico City and Seoul, Korea. Some of the bloggers interviewed are dedicated to documenting the fashion culture of their particular cities. Others are able to provide insights based on their years of experience attending fashion weeks in the major fashion capitals, as well as emerging fashion locales. Each blogger offers his or her unique perspective.

The Museum at FIT's 2015 exhibition, *Global Fashion Capitals*, examined the rise of established fashion cities such as London, Milan, New York, and Paris, as well as emerging fashion cities, such as Copenhagen, Kiev, and Mumbai. At any given moment, somewhere in the world, a city is hosting a fashion week event. The exhibition's aim was to broaden our understanding of what constitutes a "fashion capital" and to expand the dialogue on the digitalization and globalization of the fashion industry during the 21st century.

To that end, this digital publication, *Global Fashion Bloggers*, was intended to complement the exhibition by providing a deeper understanding of the exhibition's larger themes. We also hoped to arouse curiosity and stimulate discussion about fashion and the myriad ways it is presented around the world, both physically and digitally. What role does the internet play in communicating a city's identity internationally? What is your view on the future of the fashion map? What cities might rise to become the next big fashion capitals?

The internet and other technologies have been transforming the way businesses and people communicate. We encourage you to ask questions, draw connections, and get inspired to join the conversation in this global marketplace of ideas and images.

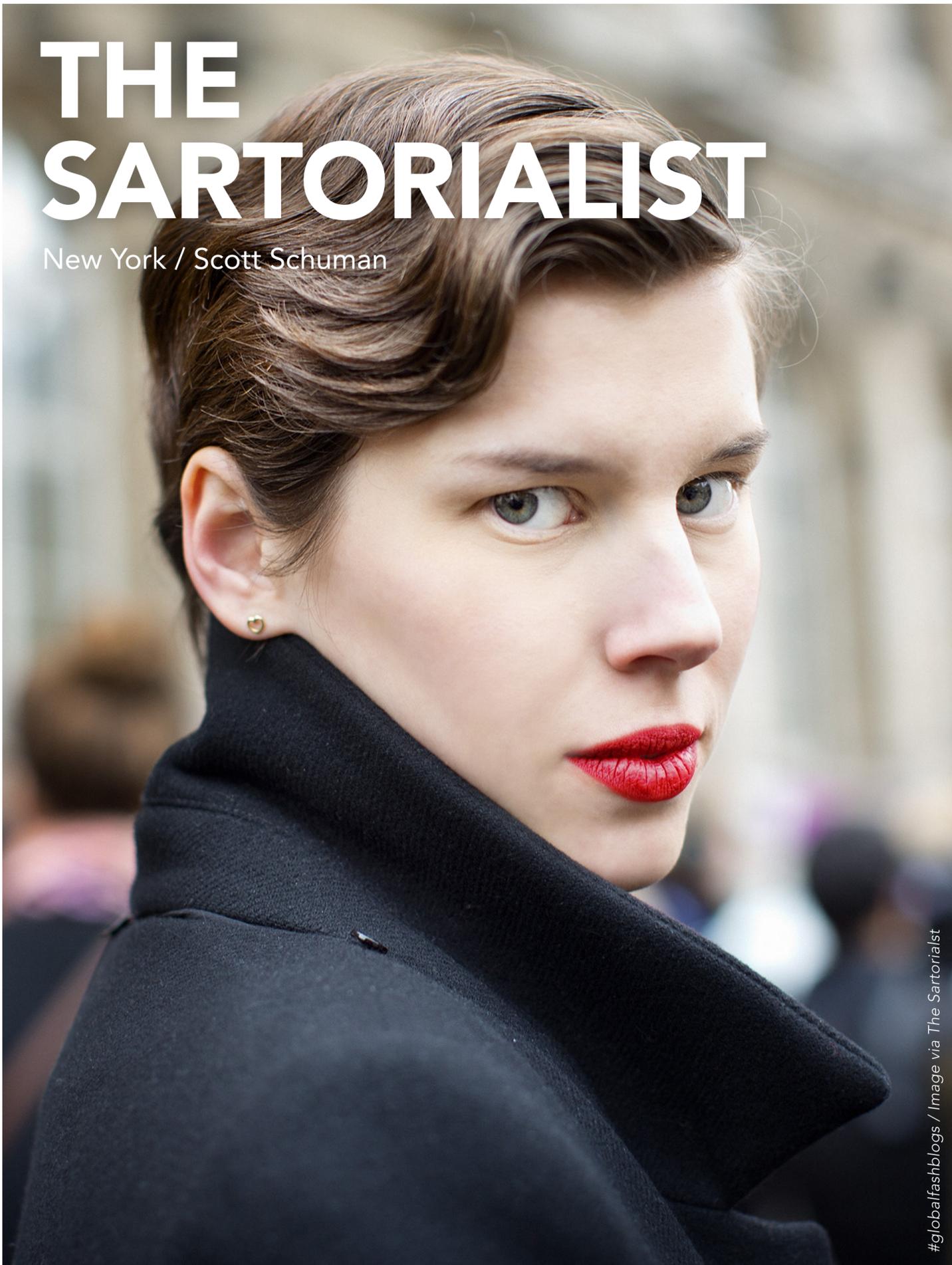
Tamsen Young

Digital Media Manager, The Museum at FIT

Global Fashion Bloggers was organized in 2015 by Taina Laaksonen, an awardee of the Mobius Fellowship Program, in collaboration with staff at The Museum at FIT. This project would not have been possible without the generosity of The Finnish Cultural Institute in New York. Taina Laaksonen is a producer and fashion educator, active in several fields of digital culture. She has worked for large cultural institutions, including both design universities in Helsinki and at the same time in micro-projects around Europe. Taina Laaksonen has degrees in design, digital culture, and entrepreneurship. The publication is a collaboration within the disciplines of fashion, visual culture, and digital media. With special thanks to Julian Clark, MFIT publications coordinator.

THE SARTORIALIST

New York / Scott Schuman



#globalfashionblogs / Image via The Sartorialist



Founder/blogger/photographer Scott Schuman began The Sartorialist with the idea of creating a two-way dialogue about the world of fashion and its relationship to daily life.

thesartorialist.com

Scott's work has been featured in GQ, Vogue Italia, Vogue Paris, and Interview; for GQ, Schuman shot and edited his own page for over three years. Schuman has appeared in national ad campaigns for The Gap and Verizon, and collaborated with Kiehl's on an exclusively commissioned campaign for Father's Day. Nespresso, DKNY Jeans, Gant, OVS, Crate & Barrel, and Absolut have all commissioned his work for ad campaigns. Burberry tapped Schuman to shoot the groundbreaking social media-cum-advertising "Art of the Trench" project. In 2009, Penguin published an anthology of his images that has sold well over 100,000 copies to date and has been translated into languages from Italian to Korean. His work resides in the permanent collections of the Victoria & Albert Museum and the Tokyo Metropolitan Museum of Photography.

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Those were the guys, I was like, oh man, I wanna know how they dress! So literally, I started taking pictures.



#globalfashionblogs / Image via The Sartorialist

Can you start by describing the focus of your blog?

Well, the blog is my very selfish look at things that inspire me. I don't really do it for a particular audience or age group. I really just go out and try to keep my eyes open and react and respond to things I think are interesting -- colors, patterns, personalities. A lot of it is fashion driven, but it's also cultural because what inspires me is very diverse.

Can you tell us about your journey? How and when you started The Sartorialist?

It started almost exactly ten years ago and it was very simple. It was before Instagram and Twitter and all that. A blog was the fastest and easiest way to communicate and it didn't cost any money, which is great. It's very simple. I really loved the idea of just going out and sharing things that inspired me, hearing feedback from other people, and inspiring other people. The thing that's great about the Internet is it's so diverse, it's so worldwide. I can look at something and see one thing, but people from a different place, from India or from Asia, might look at the same thing in a totally different way. Also, they can leave comments, I can interact, and it's really fascinating to see how people respond.

Obviously, your wonderful photography is a huge part of your blog's success. Is there something else that struck such a chord, like a cultural need that the blog fulfilled, that has resulted in its tremendous popularity?

What I was feeling at that time was that the magazines were filled with images of either supermodels or movie stars and, you know, most of them were dressed or styled by somebody else. I didn't find it very interesting. Very few of those people actually had really good style. I just felt it didn't feel genuine. I mean, the movie stars have a role to protect, an image to protect. And the models don't really have any particular image. So I think I was drawn to trying to find more interesting characters. And not crazy characters.

In the past, at least when I was growing up, people like [Amy Arbus](#), who worked for the [Village Voice](#), shot mostly people on the street you wouldn't commonly see -- really outlandish people. And to me, that's what street photography always was, it was shooting the really outlandish people. What I started shooting, because I was doing it for myself, were people that had a more quiet chic, especially the guys. I would see all these Italian fabric salesmen running around New York, coming in

from Italy to sell fabrics to the designers, and they just looked so chic! In a way that you don't see in magazines, because they weren't wearing Armani or Hugo Boss. Those were the guys, I was like, oh man, I wanna know how they dress! So literally, I started taking pictures to be my own kind of mental, visual notebook. And it just kind of took off from there. I think it was the subtlety that caught people's eye. It definitely caught the magazines' eyes. They knew that they wanted something like that. So, [Esquire](#) and [GQ](#) called very, very quickly. [Style.com](#) called very quickly. I think there was an authenticity, and a subtlety that really wasn't there before.

In the mainstream media?

Or even in the offshoot, because the [Village Voice](#) is not mainstream media. I love what [Arbus](#) did. Her book was very inspiring to me. But I knew I wanted to find people that were gonna inspire me. I guess she was more inspired by more outlandish people, and I was more inspired by the subtlety, but it kind of works out.

You have a [new book](#) out. Tell us about it!

Well, you asked about how the blog has changed, and this book, it's really the closest to what I always wanted the blog and my books to be. I always wanted to have this kind of diversity.

So talk about fashion capitals in this book, we have not only Paris, London, Milan, and New York, but we have Peru, we have Morocco, we have South Africa, we have all over Northern India, there's Bhutan, there's Bangkok, there's Kiev. There's Dubai...Mumbai. So when you turn the page, you're in a different place each time, and yet I think they all look like my images. It's very diverse.

Some images are fashion driven, some are much more cultural. But it's absolutely clear to see where the inspiration comes from. In shots from India, there are some fashion girls in Mumbai who are just as chic as any girl in Milan or Paris. But then you also have more cultural shots. Way out in some village somewhere, there are flower markets where they're still wearing clothes from the 70s. And the beautiful haircuts! Just so chic. And I think you can just, in each page, say, "Oh wow, okay, I get what the idea of the message is behind this shot. I get the message behind this one". I don't think there's any place where it seems odd that the pictures are included. Some are happier pictures, some are sadder pictures, but they're still inspiring. That's what I've always wanted to achieve with the blog. The book coincides with the anniversary of the blog, but it's not a retrospective. These are images just from the last three years. And I'm super proud.

Emerging fashion capitals like Kiev or Mumbai, or even in Paris, London, or Tokyo -- do these cities still have unique



#globalfashionblogs / Image via The Sartorialist

styles and fashionable attitudes despite the global reach of the internet? Or is there a homogenizing going on with the local fashion scenes?

I think you can understand it as an aspect of human nature. In that teenage zone, teenagers mostly want to fit in; none of them want to stand out. That's becoming a little bit more globally homogenized, especially with stores like Mango and Zara. So that age range is becoming a little more homogenized. But I think when women are in their early twenties and they're starting to own their own money, that they're also becoming proud of where they've come from. That's the one thing a lot of people keep forgetting. We're all curious and we can now see all around the world. People love travelling, and

they love going to these other places by experiencing them through the internet, but it also makes them even more proud of where they're from. So, when you go to Paris, you still see that people dress as Parisians. I can sit here in New York and look at tourists and tell which ones are French, which ones are Italian, which ones are English.

So you see distinct styles.

Oh, absolutely. You go to India, and it is cultural. It's what they would wear, what they wouldn't wear. It's how men and women dress. People keep talking about this genderless idea, which I think it sounds great to write about, but I don't think it's necessarily spreading over into the mainstream. Maybe a little bit. But it's more that people who were gonna tend towards uni-

sex dressing anyway -- people that were maybe on the fringe -- are feeling more comfortable doing it. But I think girls still want to dress like girls and guys want to dress like guys. But people are still very proud to be where they're from. You know the Italians wear color differently than how French wear color and they're very proud of that. And by the time they get out of their teens, they're ready to go back to that.

How do you see the role of the fashion blogger today?

Before fashion blogs there were magazines. You'd have magazines that were just in India, magazines just in Japan. And they reflected the local look. There were some international magazines to buy, but mostly people were kind of stuck in the look of their community. If there weren't people that dressed the way they did, I think a lot of people felt very isolated. What blogs showed was that there were everyday people dressing like them. Whether they were Goth. Whether they were vintage, or whatever style it was. There really were everyday people dressing like that in little towns all over the world. I think it had a way of bringing people together. I see emails all the time saying, I'm so happy to see that I'm not the only one, that there are people like this. Blogs have created virtual communities. Part of them is Italian and they are very happy with that, but part of them is Goth and they now have a virtual online community, where they can zero in.

My blog is more general. I shoot a lot of different styles, but I know there are smaller websites that really focus on goth-like style or vintage or whatever it is, and it probably means so much to those people, because they don't feel so isolated. They might be the only goth in their little town. I think it's really giving them a chance to feel like, wow there's everyday people just like me. People my age, people older, people younger. And a chance to connect with that in a way that they couldn't before. And I think that's the biggest role of these types of fashion blogs.

I also think it's made fashion more accessible in smaller markets. Like where I came from in Indianapolis. We had a local fashion writer, but I didn't feel at all connected to that. But local bloggers, you know, if there's kind of a cool young girl in Indianapolis who talks about fashion the way that girls there understand it, shops at the stores that they have to shop at, I think they relate to that. They believe it, it feels more authentic. The real role is it's actually given people someone authentic. Especially if it's done well. The unfortunate part is it's not always done the right way or with the right authenticity. But when it is done well, I think it really means a lot to those people. To their audience.

Do you cover the international fashion weeks or do you mostly cover what's going on outside the shows?

Nope. I go to the shows. I get very good seats. (laughs) And you know that's one of the things that I think is a misconception. People always want to say, well it's the streets over the

runway. Blah, blah, blah. It's actually something I addressed in the new book. We took a picture from the Prada runway show, and we turned it upside-down. It's printed in the book upside-down. I call it the runway challenge. It's for the people that complain, "Oh I can't afford these clothes. These shows mean nothing to me. I'll never afford it, no one dresses this way." So I say, stop complaining. The designers are extremely gifted at what they do. They are true artists in their medium. So stop creating excuses and look at the suggestions they're making! It doesn't matter if you can't buy it.

It's just like going to a museum....you can't go to a museum and look at a painting if you can't buy it? Of course you can! So we turned the picture upside down and we said, look at the free inspiration they're giving you. Look at these color combinations that she did. Look at the way she's mixing patterns. If you're a woman, look at men's shows for inspiration, same thing, colors, pattern, the way they're mixing textures. Stop making excuses about what you can't get from the runway and what you can get, that these people are real artists. And suck all that stuff up if you can, it's there. And so for me I never drew a differentiation between runway and street. I like both. I grew up loving fashion, my degree in school was in design. So, I think the reason that I was able to shoot street style, different than what it had been before, is I wasn't looking at one over the other. I like to look at both and try to find my conclusion somewhere in the middle.

Do you feel you have a strong knowledge of fashion history?

I think so. Pretty good, yeah. (laughs) Are you gonna quiz me?

We are curious to know how bloggers are looking at the online collections that museums have. Like the Museum at FIT, or Europeana Fashion, or the Met. Do you ever look at those?

Well, I do. I love fashion. I love fashion history. I love art history. When I was going to school in Indiana I had to spend a certain amount of time in the costume collection, making the acid-free boxes, and the hanger liners, and all that kind of stuff. I love costume history, and construction, and looking at how fashion evolves and how people adapt all of that into their personal style. ●

A SHADED VIEW ON FASHION

Paris / Diane Pernet



Diane Pernet is a pioneer of fashion blogging and a multi-talented creative designer who holds a degree in film-making and communications from Temple University in Philadelphia. She also attended both Parsons and FIT.

ashadedviewonfashion.com

Having initially designed for thirteen years in New York under her namesake brand, Diane Pernet relocated to Paris in the end of 1990. She has been a digital fashion reporter for *Elle.fr*, *Vogue.fr* and a fashion editor for *JOYCE*, Hong Kong. Pernet was recognized in 2008 for her pioneering spirit in digital media when she was chosen as one of three influential global bloggers to take part in a panel celebrating a seminal fashion exhibition at the Metropolitan Museum of Art--the other two participants were Cathy Horyn and the Sartorialist. In 2012, she was the recipient of the distinguished Fostering Arts and Design (FAD) Medal. In 2013 and 2014, Diane was selected as one of the Business Of Fashion 500, the people shaping the global fashion industry. In 2014, Pernet received the Asian Couture Federation Award for her contribution to fashion journalism and in May 2015, she received the Honorary Legend of Fashion Award from the School of the Arts Institute of Chicago (SAIC).



I try to synthesize my experiences and taste on the blog in a way that spurs on other people's creativity. That's not the only way to do things but it is one.



Photo by Graham Tabor and Miguel Villalobos #GlobalFashBlogs / Image via A Shaded View on Fashion

Tell us about your journey to establish yourself as a fashion blogger.

My blog celebrated its tenth anniversary this year. I launched [A Shaded View on Fashion](#) in February 2005. Prior to that, I was writing for the earliest incarnations of Elle.com and Vogue. And, at the same time, I was working on the fashion aspect of Disciple Films with the founder, Alex [Czetwertynski](#). So I was developing online video and fashion film even before I launched my festival [ASVOFF](#), which is now dedicated entirely to that.

By the time 2005 came around, I think I was already pretty receptive to all the advancements that were happening in fashion tech. So when a model from Anina.net asked me if I wanted to try the beta stage of a new technology called 'life-blogging', I was eager to experiment. [Lifeblogging](#) was an early forerunner of [Twitter](#), which meant I became one of the first to cover fashion shows and events from my mobile phone on a blog. That's how it all started, really.

Is there a particular focus to your blog? Where do you get ideas for your blog posts?

Although there's a strong emphasis on fashion and film, it isn't limited by domain or discipline. I cover anything that interests me from the creative realm, so that includes art, music, architecture, and travel. I think it's very important to leave room for featuring some things spontaneously and tying it all together with a personal thread. So you will also occasionally see private moments on the blog that cross over into my professional life in the creative industry.

As for post ideas, they bubble up quite organically. Most of it is unscripted, which I think is part of the attraction to the blog format but I am pretty diligent about keeping a consistent scope too. My 'shaded view' on the world, as it were, isn't necessarily easy to put into words but I think it's a signature that the audience recognizes through the content I publish. My longtime contributors are also now part of the fabric of the site so their focus complements my own.

What is the role of your blog to fashion consumers and producers?

These days, since the word is so prevalent in social media marketing, people tend to call me an 'influencer' when describing my role in the fashion world. But I think there's more to it than that, to be honest. I open doors and connect people by giving them a platform. The dialogue with me is not necessarily over once the content is published online as a conversation with my readers.

I often end up becoming a matchmaker offline, both creative-

ly and commercially – and sometimes personally, too, as a byproduct of it all. But I think it's as tastemaker where the blog really comes into its own. To me, an influencer points someone in the right direction, but a tastemaker nurtures their knowledge and cultivates their senses. My blog is about building that kind of incremental relationship with the audience over time.

How commercial is your blog and what are the benefits and drawbacks to that?

I never had a strategy when I set up the blog. It's there to feed people. If brands want to support that, I welcome them, but nothing that would hinder free expression. Having said that, of course the blog is set up for a variety of commercial collaborations which brands regularly undertake in one format or another.

I think that as more and more bloggers and Instagrammers dance to the advertisers' drum, the more value there is in collaborating with those who have a more unfettered approach. Everybody knows the buzzwords – authenticity, integrity, credibility and so on – well, they became buzzwords for a reason. Nobody will get it perfect but I have faith that, in the long run, they are the most important part of a creative project like this becoming a sustainable business.

How did you decide on the platform you use for your blog?

In the beginning I used [Typepad](#), which was free and pretty easy to use. About two years ago, we went to [Drupal](#), which was more about merging the blog with the film festival website but actually I still have both.

What would you like it to do better?

There are always things to refine. I don't think that the person who set up the back-end made it as flexible as I would like it to be. One of these days, we will start all over again, but for now it is working well enough.

In your travels around the globe, do you see a relationship between a city's fashion industry and what happens on the street?

Yes, of course. What happens on the street is definitely a reflection of the city's fashion industry. All the emerging countries and cities in fashion dream of having global impact. Some eventually will, but others will probably remain relevant only in

the domestic domain. Some ride on a cycle of greatness and then fade back into obscurity for a spell. It's the same with the fashion capitals, too, actually. That's just the nature of things.

How do fashion blogs and fashion media impact fashion culture -- the fashion industry or personal style?

Collectively, I think they take over most of the space that trend forecasters used to occupy. Personal style is 'personal', so I don't really think it has much to do with looking outside of oneself. They are more often about finding likeminded groups and style gangs. They help niche tastes and fringe movements to have a louder and stronger voice by aggregating them online. In another sense, they serve as a witness to what's going on in the world – but it's now seen through a greater variety of lenses than ever before.

Which international fashion weeks do you follow?

I always attend Paris, but New York and London a bit less regularly. Sometimes Milan and many of the emerging fashion weeks all around the world as much as I can. However I have reporters and contributors based in most of major the cities, so I don't need to be present myself for everything all the time.

How did you gain your extensive knowledge of fashion history?

The fact that I was a fashion designer for my own brand for 13 years in New York before working as a stylist and a co-producer for [Fashion Files](#), a costume designer, a fashion writer, and an editor in Paris for various media around the world, which I still do while operating the first fashion blog and the first international annual fashion film festival, it means I've essentially spent three decades living and working in fashion. There's no way you can't pick up fashion history along the way.

Which fashion museums do you follow?

My favorites are [Musée Galleria](#) in Paris, [MoMu](#), [Pierre Berge Foundation](#) and individual exhibitions at [V&A](#), the [Metropolitan](#) and various other museums around the world. I am not in New York often so I cannot say I've really seen any of the exhibitions at [FIT](#) beyond when I lived there in the 1980s, but they were great. Like the [Surrealism](#) show with Richard Martin and Stephen di Pietri.

Fashion happens both both on- and offline, how do you see the digital and physical practices of fashion feeding one another?

Fashion can now happen online in real time thanks to the immediacy of the technology that has developed around it. So if you're curious, it is all out there right away. The virtual experience can be had while it's taking place. But as time goes on I think it will become more important for fashion media to do more than just documenting and curating experiences. I try to synthesize my experiences and taste on the blog in a way that spurs on other people's creativity. That's not the only way to do things but it is one. A few people are focusing on creating online outlets for more careful reflection, more thoughtful analysis, and deep debate around fashion. That's very important, too.

Do you have any final thoughts as to the future of digital fashion? Your own blog or the industry? What digital technologies excite you?

I am addicted to [Instagram](#) more than anything, but also Twitter and of course, my [FLIP](#) for recording films. I think the digital age has clearly influenced how we shop online and how offline retail has to adjust to make the buying experience more seamless, integrated, and memorable. How this will evolve is probably one of the biggest issues in the fashion industry right now. As to the future of my own blog, my mission won't change. I will always aim to inspire and rouse people with strong content. But since I'm so fond of taking on the latest technologies, the way my mission is presented may yet change again. That's what is so exciting about the era we're in. The question is not whether to adopt something new; it's whether you can adopt and then adapt. ●



LAGOS STREET STYLE

Lagos / Fidelia



#globalfashblogs / Image via Lagos Street Style



For 11 years, Fidelia lived and worked in Scotland as a legal negotiator in the oil and gas industry. She moved back to Lagos in July 2014 and started her blog in October 2014.

lagosstreetstyle.com



Fidelia is also a wife and a mother to two gorgeous boys. She's passionate about how people express their personal style and loves people watching. Fidelia has used the hashtag #Scott-MadeMeDoThis to tell about her early sources of inspiration. While she plans on taking advanced photography classes, she tests her current strengths with her blog.

I've visited Paris, London and New York and I know for certain that the buzz dictates the fashion pace. In a city like Lagos, fashion and style is a way of life. People want to be well turned out.



#globalfashblogs / Image via Lagos Street Style

How long have you been a fashion blogger?

I've blogged for about 2 and half years now.

What inspired you to start fashion blogging?

I appreciate style and self-expression expressed through dress. Add this to a love for people watching and photography and there you have it, the impetus for my blog. I'm also heavily influenced by Scott Schuman because he is the pioneer and the best, and his work is alive! I'm inspired for the ever vibrant style scape of my Lagos and I'd like to show it to the rest of the world through this little piece of Internet real estate called LAGOSSTREETSTYLE.com.

Describe your blog

It's a blog that doesn't take itself too seriously. I try to provide a view of "Lagosians" and how they style themselves ... for style inspiration. I usually post about what interests me in the moment, whatever I see on a particular day. It's just fun and games at the minute. I just take photos and put my fingers on the keyboard to type and upload.

Where are most of your readers from?

Blogger tells me most of my readers are in the USA, followed by Nigeria and then the other countries follow and are mostly U.K, Netherlands, India, France and even faraway Australia.

What makes your blog unique?

It documents the "style-scape" of the ordinary Lagosian. Not sure if anyone else is doing that right now in Lagos.

Do you think there is a relationship between a city's fashion industry and what happens on the street?

Absolutely yes! I've visited Paris, London, New York (but not yet Milan) and I know for certain that the buzz dictates the fashion pace. In a city like Lagos, fashion and style is a way of life. People want to be well turned out. There's such a boom now in previously uncharted professions -- wardrobe stylists, fashion buyers etc. are springing up every day. It's a testament to the increasing significance of the fashion industry here.

Can you describe what Lagos Fashion & Design Week consists of?

The Lagos Fashion and Design Week (LFDW) is our own version of London Fashion Week or Paris Fashion Week. It's quite young but nevertheless vibrant. Mainly Nigerian fashion labels and models are showcased, however it's not odd to find labels and models from other African nations. Last year LFDW was held in the Federal Palace Hotel in Lagos. It lasts 3 to 5 days, depending on number of designers showing in a given year. 51 designers presented at LFDW 2014.

Do you follow international fashion weeks?

I follow the photographs from London, New York and Johannesburg Fashion Weeks. I personally follow Lagos Fashion & Design Week as it's accessible to me. I think the movement is growing fast and is being replicated successfully across the world, and this can only be because there's no dearth of genuine interest in new designs.

What might be some of the challenges of working in fashion in Lagos?

Infrastructure is the general issue facing pretty much every industry. Not all the road networks are great for logistics. We also tend to have power cuts and have to rely on auxiliary power generators, although this is getting better with the new government which came in May 2015.

What are the benefits?

Benefits are that labor is quite easy to find and not expensive. Also, there is a willing market as Nigerians are VERY style conscious and always want to look well turned out.

Do you have relationships with any local designers?

Yes but just as a regular buyer. I don't have commercial relationships YET.

Is there a commercial element to your blog?

Commercial-wise, it's a zero. I feel like there would be pressure to increase viewer statistics and post frequency if I were to go commercial. I'm currently a lawyer in a very busy oil and gas firm. That takes a lot of my time. And then there's family life. No. I cannot get commercial just yet. It would drown me.

How did you decide on the platform you use for your blog?

Blogspot was my first choice for ease of use, but I needed a nicer layout so I decided to go dot com and got a web designer.

Has it changed significantly since you launched? What would you like it to do better?

I'd like to be more frequent with my posts, get better quality photos. It's work in progress.

Do you actively follow fashion museums? If so, which ones?

The Fashion Museum in Bath, UK is one of my favorites. The vintage look and feel is exceptional and you can really get lost in what the time must have been like. ●

EASY FASHION PARIS

Paris / Frédéric Vielcanet



#globalfashblogs / Image via Easy Fashion Paris



Fred Vielcanet is an experienced photojournalist and freelance writer who works with several fashion magazines in Europe, Asia, and the USA.

easyfashion.blogspot.fi

Fred Vielcanet's blog concentrates on street style photography and Paris Fashion Week. Fred claims to be a rather old-school blogger among digital natives. He lives in and is inspired by Paris - people at Les Halles, the fleamarket in Clignancourt and vintage in Le Marais - but cars and constant noise make him nervous. His favourite designer is Yves Saint Laurent. Fred likes the 60's style of the sisters Catherine Deneuve and Françoise Dorléac. Faye Dunaway and Audrey Hepburn also inspire him. If he had the chance, he would forbid the use of black color during winter time.



In 2007, I had the chance to go to Japan, and I was very inspired by the amazing 'Harajuku Girls' looks. I just then realized how fashion was such a universal language spoken all over the world.



#globalfashionblogs / Image via Easy Fashion Paris

How long have you been a fashion blogger?

I started "Easy Fashion Paris" 2007. At that time, I had the chance to go to Japan for my work and I was very inspired by the amazing "Harajuku Girls" looks. I just then realized how fashion was such an universal language spoken all over the world, wherever you are.

What's your blog about?

First of all, I see my blog as a free space of expression for myself with no obligations toward anyone. I post when I want or whenever I can. All my posts are about Paris, street style, or Fashion Weeks, a hot spot for fashion in the city where I was born. I take photos of the people I meet in the streets of Paris (girls, mostly). I like the idea that visitors from all over the world are coming to see how people dress themselves in Paris. It's my little window that is open to the wide world.

Is your blog for fashion consumers or fashion producers?

Clearly, it's both! Because I have contact on a regular basis with fashion magazines in Europe, in the USA and in Asia, and they want to use my street style pics. I work from time to time with clothing brands which want to have a "street style point of view." My visitors often ask me about Parisian fashion and details of the items seen in my pictures.

How commercial is your blog?

I have no sponsors, nothing. There are no commercials on my blog. The only income I get is from selling pics to fashion magazines or working with brands.

Tell us about the platform you use for your blog.

I probably chose the most simple platform for my blog when I began it, in 2007. After that I've changed the template a few

times (with HTML). I'd like to have a talented graphic designer to work on Easy Fashion. That would be so cool!

How do you measure success?

A few years ago, I was stuck to the counter stats. I got far away from that because now I know that the audience is split in different parts on different social networks, and I don't want to measure anything anymore. I just know I have more than 100,000 followers if I add all the platforms together and I've had around 5.8 millions of visitors since 2007. Clearly, the audience of blogs is decreasing in favour of the new medias like Instagram. I have had an account on it for only 18 months.

You follow the Paris Fashion Week, which is one of the biggest. What are your thoughts about the abundance of international fashion weeks?

I follow Paris Fashion Week for different reasons, mainly because I have no time enough to follow others FWs with my daily work as a free-lance journalist and photojournalist. I think the abundance of fashion weeks is good thing, but New York, Paris, London, and Milan will stay the most successful.

Is fashion history important to you?

I am afraid I would not get an A in Fashion history. I go from time to time to The Paris Fashion Museum [Palais Galliera](#) to see exhibitions, but my kingdom is on the streets of Paris. Sometimes I also access online fashion collections but just to see the tendencies of the season.

What are your thoughts about the future of digital fashion?

I think we are just at the beginning of a digital revolution. I am very excited to see what kind of new evolution we'll face in 5 or 10 years to come. I hope to see new solutions emerge! ●



#globalfashionblogs / Image via Easy Fashion Paris

DISNEY ROLLER GIRL

London / Navaz Batliwalla



Shibori #globalfashblogs / Image via Disneyrollergirl



Navaz Batliwalla is a London-based, freelance fashion editor who uses her blog to share her industry insights, editorial shoots, brand collaborations, and cultural commentary to like-minded creatives and consumers.

disneyrollergirl.net



I like to write about emerging macro trends in fashion, retail, and media, so I pick up on trends when they are small, then track their growth.

Navaz Batliwalla enjoys finding small trends and quality-conscious designers and then tracking their growth. Her 360-degree approach to online communication has a dedicated following on Facebook, Twitter, Instagram, and Pinterest, and she has collaborated with international brands including Chloe, Dior, H&M, and Gap. Her first book will be published in 2016.



Photo by Vanessa Jackman #GlobalFashionBlogs / Image via Disneyrollergirl

Describe your journey to establish yourself as a fashion blogger.

I have worked in the fashion media for many years, first in print, then digital, then both. When I was a freelance stylist in 1999, I was approached to write for a new UK website called Handbag.com (later owned by Hearst). Part of my remit was to contribute to the fashion forums and I found myself enjoying that community immensely. I then went on to work in teen magazines, which was fun but limiting. At the same time, I was also freelancing and was exposed to such a huge wealth of industry knowledge, I felt I needed an outlet for this. I was reading blogs as part of my research for work and decided to start a blog where I could park my industry observations and opinions. Now I have been blogging for eight years. At the time, it was rare for fashion industry insiders to write blogs and so my readers gravitated to my site to get an unfiltered insider's insight into the inner workings of fashion and fashion media. As I was working on a magazine, I decided to do this anonymously. The fashion blogging community was tiny then, so I built an engaged audience organically, helped of course by social media a little later. Contributing to those early forums gave me a taste for the power of online communities around shared passions such as fashion and beauty.

Tell us the approach you take with your blog.

It is written from an insider's perspective, yet in a way that anyone can relate to it. It is mainly read by other fashion industry practitioners, such as designers, editors, students, bloggers, influencers, digital marketers. But they are all consumers, too. I like to write about emerging macro trends in fashion, retail, and media, so I pick up on trends when they are small, then track their growth. When they go mainstream, I tend to move on to the next emerging thing. My role is an insider-outsider. It is important not to be too establishment because you need some distance to observe. As well as reporting and commenting on news, I also write longer retail or trend reports because I believe there is a market for well-informed articles, but I add my own personal opinion and insight to these. On the creative side, because visuals are important for building traffic and because I am a stylist at heart, I also compile shopping pages and produce editorial fashion shoots. My blog is unique because everything goes through my aesthetic filter, so there are certain brands that will never appear on the site, and others that regularly appear. It's also important to point out that the blog is almost an anchor for the entire Disneyrollergirl editorial output. There is complementary content on Twitter, Instagram, Pinterest, and [Snapchat](#), so that readers can engage on different platforms.

How commercial is your blog and what are the benefits and/or drawbacks to that?

As soon as brands discovered blogs, it became very hard not to be seduced by them. Blogs have now become commercial vehicles and in order to survive in digital media, you have to play the game up to a point. I am in a position where I make a separate income from freelance styling, writing, and consultancy work, so that means I can turn down blog opportunities

that aren't a great fit. I prefer to build long-term relationships with brands where we get to know what works for each other. I like to be hired for the quality of work I produce rather than stats, which is hard; everyone wants numbers now, even if they're not sure what they mean. The blog also serves as a 'shop window' for my skills, and a barometer of what I'm interested in, so integrity and authenticity are very important.

How do you measure success?

I measure success by creative fulfillment. How excited I am to start a project, get absorbed in it and see it through to the best of my ability, whether that's a blog post or a fashion shoot. I think evolution is crucial too; I have to feel I'm moving forward in some way. What I don't do is measure my success based on what other people are doing. That approach has never benefitted me.

How do fashion blogs and fashion media contribute to a social dialogue about local/global fashion?

In the last five years, the internet has opened up and accelerated the dissemination of global fashion information more rapidly than we could ever have imagined. There is a huge hunger for fashion inspiration and information and vast commercial machines on standby to deliver the goods. At the same time, the overload of information has contributed to a ubiquity and 'blandification' of Western fashion, where everything starts to look the same. In this respect, there's a space for newer fashion cities to exert their influence and that's what's exciting now – you can see it very much in the impact of Korean beauty trends for example, which is refreshing. I think the world is much more open-minded in absorbing ideas from outside the usual fashion circuit.

What are your thoughts about the abundance of fashion weeks?

I follow the main fashion weeks but I'm aware of the others enough to know when something exciting has happened somewhere off-radar. Between the womenswear, menswear, pre-collections, and couture, there is enough going on! I'm actually a bit over fashion weeks; as an editor, it's relentless trying to keep up and not entirely necessary to see everything. That said, there is nothing better than seeing the development of a young designer like, say, [J.W Anderson](#) from their first tiny shows to something huge. Sometimes, I prefer to focus on the smaller happenings – the pre-sees, re-sees, showroom visits where you can handle the clothes and speak to the designers. The industry is changing fast and what an editor wants from a show and what a consumer wants aren't necessarily the same things.

You are also interested in fashion history. Describe how you gain knowledge on that. Do you actively follow some fashion museums?

I have been absorbing fashion for a good few decades, and

I always think first-hand experience is the best way to build your fashion knowledge. The V&A and Les Arts Decoratifs are my favourite fashion museums. But there are so many other resources too, from YouTube videos of obscure shows and interviews to talking to older people from certain scenes who still have great stories to tell. Interestingly, the public appetite for fashion exhibitions is huge right now. There's a real curiosity in design and creative processes. It's why the luxury giants like Chanel, Louis Vuitton, and Dior have invested so heavily in exhibitions. I was overawed by how busy the recent Patek Philippe exhibition was at the Saatchi Gallery, but I totally got how it immersed the consumer and relayed its brand heritage and values.

In what ways do you reference online fashion?

It's always better to experience a fashion collection first-hand, but we can't all go to the shows and everything is converging now anyway. The live streams are a great way to experience shows because you get to hear the real music and get a sense of the tension and drama of the show. Instagram videos and *Periscope* are becoming increasingly good at also demonstrating the electricity of the live experience and especially to get that instant gut reaction from attendees and viewers. I like to see as much detail as possible. If I can see the makeup and other details in close up, and get a sense of the influences, it helps a great deal to inform my own reaction to the show. As we know, fashion doesn't exist in a vacuum, it's about identity and society, and we piece together many different bits of knowledge (often subconsciously) to evaluate where we think fashion is going. I'm especially interested in how beauty and fashion consumption have become so entwined. I also really like seeing backstage photography of shows – it's a more intimate and personal view. And again, you get an all-round sense of the casting, the beauty direction, the styling, and the details that might otherwise get missed.

Do you have any final thoughts as to the future of digital fashion? Your own blog or the industry? What digital technologies excite you?

It seems that increasingly we consume fashion information and imagery in bite-sized pieces, but continuously. It can be quite disjointed. So rather than going to a site like Netporter and browsing, you'll spot something in a social stream, on Twitter, or Instagram or *The Net Set* and shop that way. That's definitely how I'm discovering a lot of designers and trends. Often designers now tag me in an Instagram picture and I discover a brand that way. I like the random nature of that. Fashion is editorialized more than ever before, so I think we are going to see much more contextualized fashion and storytelling, rather than just endless product. I hope this will make us consume fashion more thoughtfully and carefully. The best thing about blogs is the amount of knowledge, ideas, and information they give us. It's great how we can read online reviews from other customers to educate our purchases, but I still think the e-tailers have a long way to go in terms of product information, imagery, storytelling, and – the big one – customer service. I am most excited by what changes this generation of digital natives will bring us. The next generation of chief digital officers who have grown up with ecommerce and social shopping will engage with consumers in a completely different way. That's slightly terrifying in some ways, because we are all being forced to adapt, but it's also exhilarating to be at the forefront of that change.

From a personal perspective, I'm interested in how the buy buttons on Instagram, Pinterest, and Twitter will affect our shopping habits. And I'm also noticing a fatigue with the overly curated experience on Instagram, especially the highly-filtered, fake-reality of 'influencers.' The coffee table books, scented candles, and Chanel lipstick assemblages are starting to get old, and I think there's a yearning for the raw spontaneity of Snapchat and Periscope. How brands deal with that development will be important. ●



MARTINA M.

Helsinki / Martina Martiala



#GlobalFashBlogs / Image via Martina M.



Born in Finland, Martina Martiala realized at an early age that her main mission in life was to work with her biggest passion, fashion

martinamartiala.blogspot.fi

Martina Martiala graduated in Textile & Fashion Design from I.E.D in Barcelona in 2010, and started gravitating towards styling, and fashion journalism, as well as blogging and art. Despite her young age, she has lived in 7 different countries, gathering knowledge in many different fields of fashion. Currently based in Helsinki, she regularly travels and attends the European fashion weeks to keep up-to-date with the latest trends. She has styled editorials for magazines like ELLE Malaysia and Cosmopolitan Finland, and juggles her blogging career together with styling artists, commercials, and magazines.

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All cultures come with some fashion statements. The Pre Helsinki fashion event is the best opportunity to see upcoming Finnish brands.



Karhu sneakers #GlobalFashionBlogs / Image via Martina M.

How did you get started blogging about fashion?

I have been blogging since 2010, when I was still studying fashion design in [Barcelona](#). The blog started as a much-needed "creative exit" for my personal thoughts and views on fashion.

What is your blogging style?

I have never been a blogger that shares very much of my personal life. My blog content is mainly visual -- a photographic diary of what I have been wearing, what inspires me right now, and other fashion-related happenings and news.

How do you see your role in the fashion mediascape?

From the feedback I have gotten from my readers, both in person and via comments, the most common thing I hear is that my blog is inspiring (which makes me super happy!). Since I rarely write more than just a few words in every post, I think people who are interested in fashion photography are more drawn to my blog, as well as industry people (designers, editors etc.). I see my role as a trendsetter and stylist, and I think my quirky view and not-so-serious attitude toward fashion makes my style and my blog unique.

Is there a commercial dimension to your blog and if so, what are the benefits and/or drawbacks to that?

I would not describe my blog as commercial since I never write or post about brands for extra income. I always want to identify with the brand 100%. I think that's one of the reasons my readers find my blog pretty sincere, and that is precisely how I want it to look. For me, the blog is about inspiring, not selling, but I do find it very rewarding to help small struggling brands I like to reach a bigger audience.

What platform do you use for your blog?

The blogs I was following when I started were all using [Blogger](#), so it was a natural choice. I think the next step is to make my own, unique website, since I am moving onto a new fashion-related platform called [Edit](#). A more personal layout would surely suit my style better than Blogger's templates, although it has been working perfectly fine for me for 5 years.

How do you measure success?

In blogging, unfortunately, it's always all about the numbers and statistics. Personally, I think the quality on photos and content is more important and respectable. When blogging becomes a full-time job, I think you can consider yourself successful.

You write about fashion around the globe, perhaps you have some insights about how the established fashion capitals (Paris, London, New York, Milan) compare to emerging fashion cities.

Definitely! I regularly attended the fashion weeks in Europe, and I notice my style and what I pack changes a teeny bit depending on what city I'm traveling to. Emerging fashion cities are my absolute favorites, since there are not as many "boundaries" there, as in, say, Milan. The [Pre Helsinki](#) fashion event is the best opportunity to see upcoming Finnish brands. All cultures come with some fashion statements. For instance, in Italy I'd say high heels are more common than in Finland, where comfort and user friendliness go hand in hand with the ideals of Finnish high fashion brands.

How does fashion media, including blogging, contribute to a social dialogue about local/global fashion?

I think the social dialogue creates itself from any picture posted by the blogger or post made about a garment or a brand, which surely influences a reader's style by broadening their view and perception of fashion. As many bloggers are trendsetters, this definitely contributes directly to shares and discussions on social media channels like [Tumblr](#), [Pinterest](#) and [Instagram](#).

Do you access online fashion collections and if so, does what you learn/see/explore impact your ideas, thoughts, and analysis as a fashion blogger?

I regularly go to [style.com](#) just to keep myself up to date with fashion news and flip through the collections of my favorite fashion weeks. I also have a ton of books by iconic designers that I love to flip through every now and then. The more I see and read, the more substantial my view on fashion becomes. Hence, I simultaneously also learn more about my personal preferences and taste. Without a doubt, this affects the content on my blog. I also try to see as many fashion photography exhibitions I can, so for example I frequently go to [Fotografiska](#) in Stockholm. I have not yet been to New York but [Designmuseo](#) is my favorite in Helsinki.

We all engage with fashion both on- and off-line. How do the digital and physical practices of fashion feed one another?

The digital part brings global fashion to everyone and makes it very easily accessible, but also contributes to the fact that trends become "passé" very quickly, since it's shared so rapidly. Street style is a perfect example of this combination of physical and digital interaction, where photographers bring digital life to a passing physical moment that instantly is shared by a world audience. Social media are great benefits to everyone: the photographer gathers more interested followers, the followers can enjoy some inspiring content, and the subjects (and also the brands worn) get great visibility.

Do you have any final thoughts as to the future of digital fashion? Your own blog or the industry? What digital technologies excite you?

Digital fashion is without a doubt the future. People want to access global fashion content conveniently, so [Instagram](#), [Snapchat](#), and other digital visual channels will surely have a steady rise in popularity. Right now, I am really intrigued by fashion [GIF's](#) which were introduced to me in Copenhagen by a fashion photographer. I sense that videos and moving imagery are the future in the online fashion world. ●



I AM ALEX FINCH

Seoul / Alec Finch

#globalfashblogs / Image via I Am Alex Finch



Alex Finch is a British photographer based in Seoul. He shoots mostly street style for himself and for brands.

iamalexfinch.net

Alex Finch has been covering Seoul's fashion events since 2014. He follows Seoul Fashion Week for *Vogue US* and *STYLE.COM*. Shooting mainly on the streets of Seoul, Alex captures local street style. Looking to build his portfolio and expand into editorial fashion, Alex is always on the lookout for opportunities to collaborate and provide fans of his work with something more to look at and to try and create his own style of image that people will recognize.

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People can also enjoy looking at things that they themselves might not wear, but that they know looks good.



#globalfashblogs / Image via I Am Alex Finch

Can you tell us your story on how you became a fashion blogger?

I guess I've never really been a fashion 'blogger' as such because the writing always got in the way of what I really enjoyed, which is sharing the images I've captured. Regardless of how many times I try and get back into 'blogging', I never get far and the post and blog theme is always geared toward showing the image off in its best light. As a photographer, my journey has been quite simple, but I accept and am thankful for the huge amounts of help and good fortune that I have received during my time shooting.

I started shooting after a friend of mine showed me the short video that The Sartorialist shot with Intel to highlight a little of how he approached his street shooting and was told that I should don the long black coat (like the one Scott wears in the video) and take my new camera out to capture people's looks on the streets of Seoul. I figured that it might be the kickstart I needed to push my Korean to the next level and continue to overcome the crippling shyness that I had been suffering since I was young. It was a slow start. Very slow, in fact. I spent weeks standing around and not really getting anything because I was too shy to go and ask, but I did get the occasional shot. From there, I just got out more, met more people doing the same thing, and ended up getting more people interested in what I was doing.

Tell us about your point of view as a street style photographer?

It sounds a little arrogant to say, but the focus of my blog/Instagram is to show the street the way I want and in my style. I'm still trying to better myself, but I feel like I'm at a stage now where people can distinguish my work from those of other photographers in the area. People like to look at photos that appeal to their sense of style. People can also enjoy looking at things that they themselves might not wear, but that they know looks good. That's always going to be the way. I enjoy trying to capture it quite naturally, but I also like following photographers who pose their models to as to show off the clothes even more strongly.

How do you measure success?

Measuring success is often difficult because different people have different markers. It used to be all about the numbers, then about the engagement, then about how I felt about my own work.

What international fashion weeks do you follow?

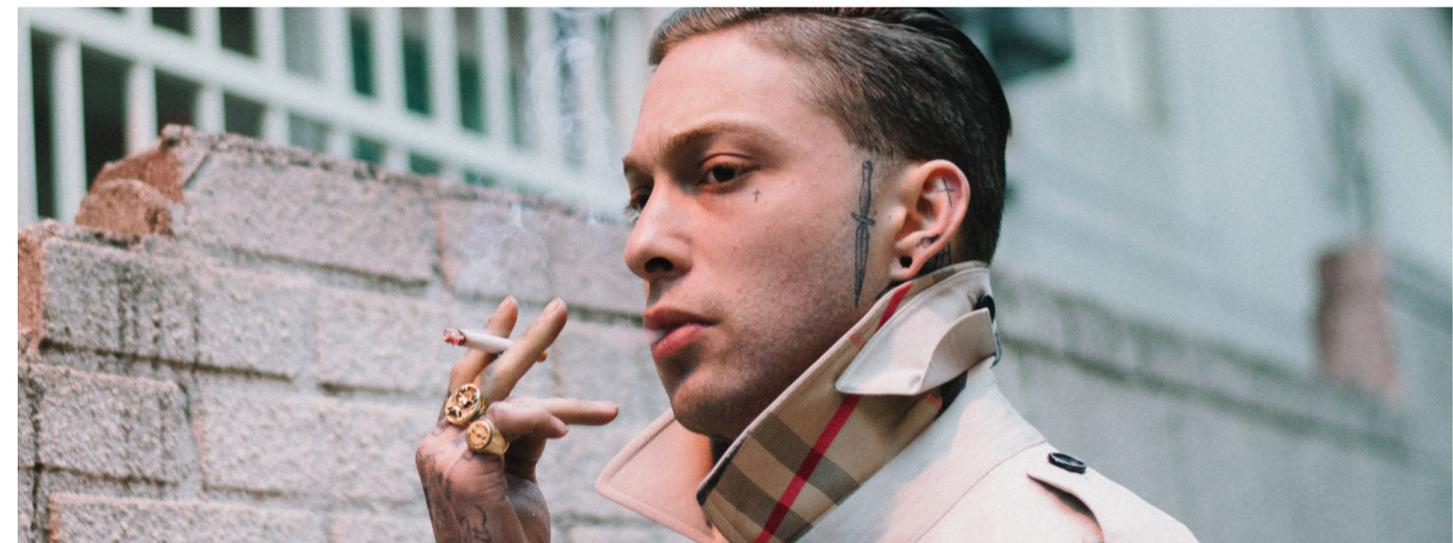
I follow all of the major ones passively through [Twitter](#) and other media hubs such as [Instagram](#), [Pinterest](#), and [Tumblr](#), but I do occasionally think that it would be nice if there were less. It can be quite tiring to follow them all -- as soon as one is over, you're seeing updates for another.

Do you think there is a relationship between a city's fashion industry and what happens on the street?

I think the most obvious distinction comes when a city has a large fashion week. Then the mentality is for people to wear street style more prodigiously. That being said, Seoul doesn't have a particularly big [event](#) (but it is growing), and street style is very strong here. Maybe the change is in full swing and we're going to see an unprecedented number of emerging fashion hubs around the world.

What are your thoughts as to the future of digital fashion?

Digital fashion outlets will come and go as they have done and there will always be fights for the top outlets to improve the delivery of their content and keep it fresh, but it's largely down to those that create the content to steer it in the right direction. It's all very well seeing the fashion online, but it's when you see it on the streets with your own eyes that it really makes sense for me. You can see how it sits and flows on a person as they move. It's got to reach the streets. ●



QUE COMAN PASTEL

Mexico City / Rebeca Ramos Montoya



Designer: Carla Fernandez #globalfashblogs / Image via Que Coman Pastel



Rebeca Ramos Montoya is a fashion blogger from Mexico City. Her blog "Que Coman Pastel" (translated: "Let Them Eat Cake") has captivated people since 2012.

www.quecomanpastel.com

Rebeca Ramos Montoya is a lecturer at Jannette Klein University. She calls herself a fashion geek who loves to read about fashion and sociology. She also enjoys taking pictures at fashion shows and runways, and loves to interview new designers for her blog. Rebeca Ramos is currently studying for an MBA in Fashion Marketing at Universidad Anáhuac México Sur in México. She has worked with the Mexican designer Lydia Lavín, and works with Yakampot and Arroz Con Leche luxury brands from Mexico in the areas of Social Media Management and Graphic Design.



Brands are betting on the development of more digital apps, and stores need to create new customer experiences.



Can you describe how you came to fashion blogging?

I have been a fashion blogger for almost 3 years now. I started my blog while I was working in a publicity agency as a community manager and graphic designer. My clients were malls, and I could tell what different kinds of people went shopping and what they bought. It was my job to let people know about fashion, trends, and what the stores at the mall were offering. I started my blog as a window of opportunity to tell people what I felt about consumer behaviour. They seemed only interested in fast fashion without any clue about local fashion designers in Mexico or fashion brands --other than the ones offered in these malls.

I started by interviewing emerging fashion designers, and it all kind of came together. Brands and designers started to pull me into their circle. My first runway and event coverage was with a new platform for fashion here in Mexico City named "[Google Plus Fashion](#)". Google Plus Fashion gave me the opportunity to be an insider in this project as a blogger. I wrote reviews about the runway shows, took pictures, and posted them online. I would also have hangouts via [Google+](#) with very cool Mexican designers who were showing their work on

this platform. It was very exciting, and then I started meeting new designers, photographers, bloggers, celebrities, and more people from the press and media.

How do you see your role in the fashion mediascape?

My blog helps promote Mexican fashion. But it is also for everyone who loves fashion, who wants to discover their unique style, and from a perspective that does not appear unreachable. My role is to be an opinion leader. I inform my followers and readers about new designers and trends. I believe fashion is a way to express your individuality to others, since we are all so different.

How commercial is your blog and what are the benefits and/or drawbacks to that?

I don't think my blog is very commercial, although some benefits include free products and paid posts. But I think my blog is more underground. I try to keep it real. I select very carefully

which brands I like to work with. I don't want my blog to reflect something I'm not. The brands have to fit into the theme of the blog and have a similar perspective. I don't sell out!

What platform do you use for your blog?

I have been using Wordpress since 2012, and it has worked like a charm for me. In November, I am launching the new version of the blog. I have had the same theme since 2012. Now, 3 years later, it needs to look more professional and pretty.

How do you measure success?

This is a very difficult question to answer! Success can be measured in many ways. There are a lot of Mexican fashion bloggers, and a lot of international fashion bloggers! They can be measured by their impact and the reach they get in social media. I want to focus on the content in my blog. I measure my success on a personal evolution scale. Since 2012, I have seen myself grow in many different ways: my sense of fashion and style, my knowledge that comes with study, but also from my experience in the interviews I do, and people I meet.

How do you think the established fashion capitals (Paris, London, New York, Milan) compare to emerging fashion cities?

It is complicated to compare such great fashion capitals like Paris, London, New York, and Milan with emerging fashion cities. Mexico is going through a great moment in fashion. It's great so many designers are going international. We have new fashion platforms besides Mercedes Benz Fashion Week. But to be realistic we don't have a "fashion industry" yet. We take baby steps, but more could be achieved if designers, and all the people involved in the industry, could have more synergy and collaboration to evolve and grow. Mexican designers are very talented. I see it everyday! We've got potential, but designers need to learn more about fashion as a business.

Do you think there is a relationship between a city's fashion industry and what happens on the street?

What happens on the street is very interesting. I see a lot of people who wear fast fashion but very few who wear emerging Mexican designers or luxury brands. We don't have a culture of fashion yet. I only see it in a very few people, like bloggers or celebrities. You can find great street style in different parts of the city, like Polanco, Condesa, and Roma. For these people having designer fashion is more accessible because of their economical or cultural situation. They are more aware of what's hip and trendy. They know the designers and the brands.

What fashion weeks do you follow?

I only follow New York Fashion Week. Fashion weeks are great platforms for both established and new designers. Even when

you live on the other side of the world, there are shows you can watch live online and that is very cool. But it seems fashion weeks will evolve in a more digital way in the future.

In what ways are online fashion outlets important to you?

The internet is a great tool to explore fashion when fashion happens in the other side of the world or country. I love to discover street fashion all over the world, because that is where most of the fashion looks get created. There are so many people with different ideas and styles to get inspired from.

I use WGSN (a lot) to learn what is going on in the world of fashion. One of my clients has recently released an e-commerce store in Mexico called "Nokturna". I also recently discovered Moda Operandi, which is an online store that has the latest fashion straight from the runways. It's important to see what international designers are selling.

Do the digital and physical practices of fashion feed one another?

They engage each other in every way, because now we have the same information offline and online. Like e-commerce, for example, you can go to Zara and see what's in the store and you can also visit the online store and see what's new and buy it. But brands are betting on the development of more digital apps, and stores need to create new customer experiences.

What digital technologies excite you?

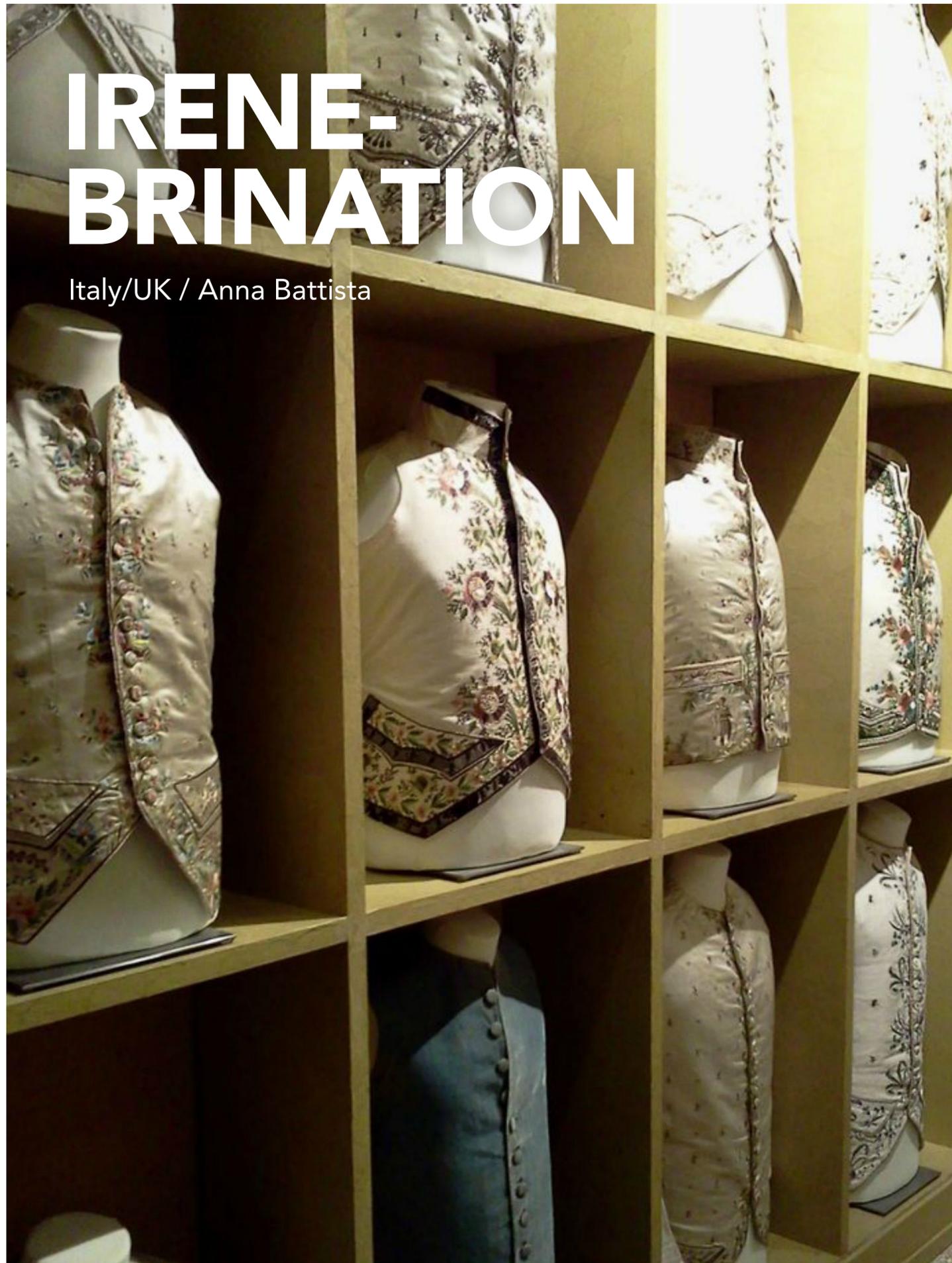
The technologies that excite me are 3D-printing and intelligent fabrics. I've seen a lot of designers who are working with these technologies and it is so amazing!

Tell us about where you learned your fashion history?

Fashion is one of my favorite subjects!! I've had very good teachers, like Gustavo Prado, who is known as one of the most influential people in fashion and sociology here in Mexico. He released a film named "Mextilo" at ASVOFF (A Shaded View On Fashion Film) Mexican Edition. It is a documentary about the history of Mexican fashion. I also love to read about fashion history, I just finished "Fashion: The Whole Story" by Marnie Fogg (foreword by Valerie Steele, by the way). I follow Franz Mayer Museum here in Mexico City, where fashion exhibitions are presented once in awhile. ●

IRENE- BRINATION

Italy/UK / Anna Battista



Anna Battista is an Italian-born freelance journalist, writer, and independent scholar dividing her time between Italy and the UK.

irenebrination.typepad.com

Working as a freelancer Anna Battista has contributed in established and independent magazines: Dazed Digital, Port Magazine, The Guardian, Vogue Russia, Vogue Italia, and Interview Magazine Russia. In the last ten years she has developed a parallel discourse in these fields and lectures about them as a journalist in various institutions, including the Museum of Photography in Moscow and the AA Visiting School Paris at the Musée des Arts Décoratifs. She has also worked as an exhibition curator and is the co-author of the volume that accompanied the exhibition Marga Weimans – Fashion House at the Groninger Museum in The Netherlands in 2014.

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Fashion is a great discipline that can be explored from multiple points of view -- through history, art, architecture, biology, chemistry, finance, and economics, but also politics.



Safety Mining Necklace by Anna Battista – a piece about health and safety issues on the workplace inspired by the explosion and fire occurred in May 2014 in the power distribution unit in a mine in Soma, Turkey. #globalfashionblogs / Image via Irenebrination

What is the content and focus of your blog?

Irenebrination, which I started in 2008, analyzes the intersection between architecture, art, cinema, the performing arts, science, technology, and fashion. So if you're interested in the relationship between billowing capes and inflatable architectures, Irenebrination is the place to go! I also post about the history of fashion, to provide readers with some quick notes on topics they may find educational. My writings are inspired by the teachings of Bruno Munari. This Italian artist, designer, and inventor stated in his book *Fantasia* that a fervid fantasy comes from being able to make connections and links between different things. Therefore a wide knowledge will allow you to make limitless, unusual, and fun connections. Fashion is a great discipline that can be explored from multiple points of view -- through history, art, architecture, biology, chemistry, finance, and economics, but also politics. Still it takes a lot of time and energy to come up with constant ideas, especially when I write features that need in-depth research. That's why I chose to have a website and a Twitter account - I don't really have the time to engage with other social platforms at the moment. In a nutshell, Irenebrination started, and still is, a self-proclaimed labor of love.

Who are your readers and how do you see your role in the fashion mediascape?

I mainly have an informative role in the arts and fashion mediascape and my readers include designers, students, lecturers, art fans, gallerists, and also textile experts, because I dedicate special posts to yarns and experimental textiles and fabrics. From time to time, I also post on the site some of the behavioral jewellery pieces that I create as a social experiment and side project. I use them to spread optimism through fashion and make people smile, in the tradition of Italian avant-garde fashion designer Cinzia Ruggeri. I feel that there must be a more engaging way to write and ponder about specific themes and appreciate or analyze a bit more in depth something as ephemeral as a catwalk show. I'm an independent and objective critic -- I don't get flown in by companies to go and see their fashion shows, and I don't accept presents. Remember, it's through sincere and honest criticism that we grow up and improve ourselves and not through safe and false praise.

What is the meaning behind the name Irenebrination?

The name of the site is a pun and moves from the name "Irene Brin," pseudonym of Italian writer and journalist Maria Vittoria Rossi. A witty and stylish woman, Irene Brin was passionate about fashion and art. With her husband Gaspero Del Corso she opened an art gallery in Rome, the "Obelisco," which became a local cultural hub providing also the set for fashion photo shoots that tried to compare garments and accessories to paintings, drawings, and sculptures. A voracious reader, a translator, and an indefatigable writer, Irene Brin was a precise observer of the crazes and fads of the times she lived in, combining in her features an impeccable style with subtle irony.

She also became the first Italian contributor of Harper's Bazaar. I'm Italian and I wanted to pay homage to a stylish Italian journalist.

Does your blog have a commercial aspect?

If I write about a specific product it's because I feel like writing about it and not because I have received it for free. I tend to stay away from commercial projects. Most brands or fashion houses launching "collaborative" projects with bloggers are packaging superficial images that often do not have any kind of content, but are made to be passively received by readers.

So if it's not commercial, you may ask, what are the benefits you get from your hard work?

Well, my name circulates and I get offers to write for other publications or even museum institutions. After doing a few interviews with her, Dutch fashion designer Marga Weimans chose me as the co-writer of the book that accompanied her "Fashion House" exhibition at the Groeninger Museum.

What does success look like to you?

I prefer to be heard rather than be seen. I've always been inspired by the people who struggled and fought to establish something durable and timeless in their lives. So for me, success means touching people through what I write: fashion designer Joe Casely-Hayford surprised me a while back when he mentioned me on the "How To Spend It" supplement of the Financial Times, stating Irenebrination was among his favorite blogs because, even when I may be writing about a Prada collection, I dissect it "looking at the sources in a really interesting way." Cathy Horyn put a big smile on my face when she mentioned in the New York Times "Runway" blog the extensive research about an Italian movie that I had published on my site.

What are your thoughts about all the emerging fashion capitals?

I love the idea that the fashion world has become wider in the last few years, with other capitals joining the more traditional calendar revolving around New York, London, Milan, and Paris. Visiting Moscow, for example, gave me the chance to meet in person with duo Nina Donis. It's wonderful that new talents are rising in unlikely places -- that we can now get inspired by amazing cities as well -- but at the same time it can be almost impossible for young talents and brands who invest their own savings in catwalk shows or fashion fairs to emerge without the support of key players in the industry. And there is no way a fashion week can single-handedly save a country or even restore its economy.

I would also point out that quite a few fashion weeks (especially the less established ones) often depend on funding from private sponsors. If the sponsor decides to stop investing in that event, that specific "fashion week" is canceled and quickly forgotten and the attention towards specific fashion designers starts fading. That's a shame because it's always great to

follow young designers and see them developing their talents slowly and gradually. Resort shows are also becoming increasingly important. They seem to have become a key appointment of the fashion calendar outside of the ordinary fashion week dates.

How do you see the relationship between a city's fashion industry and the street?

In the opening monologue of Wim Wenders' *Notebook on Cities and Clothes* (1989), the director talks about cities, identity and images, wondering if we can trust the electronic and digital image, stating about the latter, "The very notion of the original is obsolete. Everything is a copy. All distinctions have become arbitrary. No wonder the idea of identity finds itself in such a feeble state. Identity is out, out of fashion (...). Then what is in vogue, if not fashion itself? By definition, fashion is always in. Identity and fashion, are the two contradictory?" The globalization process has led us to look mostly the same, to model ourselves on a collective perception of what is stylish that is packaged for us by specific media outlets – be they blogs or glossy magazines. What we are forgetting, though, is the importance of the fashion industry's infrastructures, such as the factories where the production takes place. When I think about the "industry" I immediately conjure up a series of manufacturing processes. For example, if you leaf through Italian fashion magazines from the '70s, you will see fashion house adverts that include the names of the fabric and yarn producers who worked on a specific collection. In some cases, the adverts were conceived as "thank you" notes to the textile or yarn manufacturer. I miss this connection between the industry and the world of fashion. We have wrongly managed to make young people believe that fashion is all about what you wear and how you wear it in a selfie, but there is more to fashion, and the links with the manufacturing process shouldn't be forgotten.

Do you visit and use online fashion collections?

Accessing online fashion collections is great: being able to go through a museum or fashion house archive is incredibly inspiring and educational and it can help you make interesting discoveries and parallels. I always post features about museums to attract the attention of younger people to such institutions. I do have a long list of museums in my mind -- The Costume Gallery at the Met Museum and the Museum at FIT in New York; The Philadelphia Museum of Art; the Victoria & Albert Museum in London and the Fashion Museum in Bath; Palais Galliera and the Musée des Arts Décoratifs in Paris; and the Museum Boijmans Van Beuningen, the Groninger Museum and the Rijksmuseum in The Netherlands. And I do love Palazzo Mocenigo in Venice.

In what way do you think fashion media contributes to the social dialogue about local and global fashion?

When fashion blogs first started there were more objective views on fashion weeks. In the last five years, we've seen a revolution in the blogging world, with bloggers sitting in the front row, getting invited to events, sitting in fashion competition panels or creating capsule collections with fashion brands. Most of them were co-opted by the system and they lost their objectivity.

I must admit I don't always find inspiring the images I see on various Instagram accounts, as they all look more or less the same to me. Iris Apfel or the late Anna Piaggi proved throughout their lives that the key to being stylish stands in effortlessly mixing clothes and accessories - market finds, vintage pieces, plastic toys, and designer coats - achieving your own look and refusing to abide to specific codes. I can see no bravery, flamboyancy, and extravagance in polished Instagram pictures of some of the "new icons of style" who are supposedly contributing to the social dialogue. I do feel that, quite often, specific street pictures are used to manufacture consent and reinstate the power of certain fashion brands.

In the mid-'30s, Fascism dictated austerity and promoted autarchy in Italy, controlling consumption habits, promoting self-sufficiency in textile production and fashion design, and establishing the Ente Nazionale della Moda (National Fashion Board). Fascism understood that fashion could be used to promote and enforce political power. Some of the street style fashion images could be read as a new form of modern fascism, though their main intent is financial, not political, as they are used to generate desire and sell expensive designer pieces.

What are your thoughts about the future of digital fashion, or the industry in general?

During the last few years we have seen live streaming of catwalk shows and drones on the runway; we can do interviews with designers via Skype and instantly create videos captured during fashion presentations, parties, and events. It's all brilliant, but we shouldn't forget to learn from real life if we want to build a more solid fashion history knowledge. And to build a better fashion industry in general -- it's time to do more coverage about these environments to get a better grasp of the industry. I think we will also lose a few fashion weeks: the runway show is indeed an old formula that will eventually die. There are two trends at the moment: 1) brands engaging the public for marketing via social media and 2) a talent exchange from the fashion world to the big tech companies and vice versa. In regards to the first trend, enlisting bloggers as brand ambassadors has been some companies' marketing strategy, but it's shifting away from the single blogger and refocusing on the public. In a nutshell, brands are moving towards involving larger numbers of ordinary people in their events. Just recently, Givenchy reserved 1,200 tickets for ordinary people

for its New York show. Regarding the link between fashion and tech companies: former Burberry chief Angela Ahrendts assumed the role of senior vice president for retail and online stores at Apple (currently perceived as a luxury brand), while LVMH enlisted former Apple executive Ian Rogers as its new chief digital officer. This phenomenon could lead to a coverage of fashion weeks that may end up being even blander than it already is. Dynamic digital global retailers may indeed know how to sell a pair of designer shoes, but they do not have historical or cultural fashion backgrounds.

What digital technologies excite you?

I'm very interested in seeing how digital technologies will change cultural communications, but I'm also very keen on

in experiments in disciplines such as science and technology that merge with the fields of textiles. We're living in exciting times, but I often feel we're only using technology to take pictures of accessories, garments, and our latest exotic meal. The key is to slow down a bit, experiment more, and collectively inspire each other in positive ways. After all, that's what global fashion is – an opportunity for us all to mutually learn from each other in a natural, cosmopolitan, and transnational way. ●



ISTANBUL FASHION ADDICT

Istanbul / Burcu Acem Højgaard



#GlobalFashBlogs / Image via Istanbul Fashion Addict



Born in 1981, Burcu Acem Højgaard, grew up in the Aegean part of Turkey. She studied Business Administration and graduated with an MSc in financial economics.

istanbulfashionaddict.blogspot.fi

Burcu Acem Højgaard fell in love with fashion at the age of 12 after seeing a newspaper article about Turkish fashion designer Rifat Ozbek, who showed at London Fashion Week. In 2009, Burcu graduated from a fashion design program in Nişantaşı, on the European side of Istanbul. Burcu's favorite fashion designers are John Galliano and Karl Lagerfeld. She is happily married to her Icelandic husband, David, and hopes in the future to have her own brand as a designer.

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I don't know how many blogs I read, all the fashion editorials I observe and save. But print media still plays a role.



Describe your journey to become a fashion blogger

I started reading fashion magazines (Turkish editions of *Marie Claire* and *Harpers Bazaar*) when I was 13 and began drawing sketches around the same age. Most of my life, I spent most of my money on international publications of fashion magazines, carrying those heavy things home from airports. I established *Istanbul Fashion Addict* around 2006-2007. Back then, there were not as many blogs, and digital media was not as powerful as it is today. I posted about my style, my favorite shopping districts in Istanbul, my fashion travels, and images of window shopping my favorite new seasonal pieces. Then I got contacted by a fashion editor of a top nationwide newspaper for Lookbook.nu interview. "Most Fashionable Young Turks" was the headline and they did a photoshoot with seven

young members they picked from Lookbook.nu whose personal style they liked. In the interview, I mentioned my blog *Istanbul Fashion Addict*. When the interview was published in the newspaper the following weekend, my blog's visitor stats rocketed.

In 2009, I attended my first fashion week in Istanbul, Istanbul Fashion Days, with invitations I got from the same *Lookbook.nu* fashion editor. I watched the shows front row!! It was magical for me. With a photographer friend, I managed to access backstage passes and captured the preparations of the shows, too. I also wrote freelance articles as a contributing author on the Istanbul fashion scene to *TaksimFace* (Istanbul's independent printed magazine) and *Sketchbook magazine* (an established independent online publication from London on design and illustration).

What is the focus of your blog?

My focus is more about global street style, trends, basic closet must-haves, elegant, and timeless pieces, my shopping reviews on Istanbul and other fashion cities, vintage style and how to combine vintage elements with modern style pieces, and my fashion travels. When I visit a city, I observe the fashion of the city, too. I love sitting at a café, sipping coffee, and observing people passing by -- what they wear and what's in and what's trending. I'd say I'm a secret trendspotter. I capture fashionable windows of shops (designer to high street brands does not matter). I also love to review jewelry and accessories other than shoes, handbags, and clothes, because details make an outfit complete. I religiously follow the jewelry rules of stylist Rachel Zoe. I think without jewelry a look is not complete.

Who is the audience for your blog?

I heard from a lot of people that they read and know my blog from textile company sales workers, textile company designers, stylists, brand designers, a choreographer, and beauty brand PRs. I also like that my blog's audience is international and that people who are interested in info about Istanbul written in English check my blog to find out Turkish fashion. I get many emails asking me where to shop in Istanbul or what to wear visiting the city. People like to read reviews before they buy, so reviews are crucial.

You write about fashion around the globe.

What are your thoughts about how the established fashion capitals (Paris, London, New York, Milan) compare to emerging fashion cities, such as Istanbul?

I have been to Paris, London, and Milan many times and whenever I go to these cities, the atmosphere is fashion-scented, screaming that they are fashion capitals. I never feel that in the streets of Istanbul. I only feel it a bit in the most fashionable district of Istanbul, Nişantaşı. But street style still needs to develop in Istanbul. The strongest street style is in London, very experimental, and I can watch super stylish people passing by in front of Top Shop Oxford circus store all day. They inspire me most. Paris is *très chic* -- all those boutiques in the Marais and Bastille district. Vintage shopping and being fashionable are a part of the fabric of Parisian street life. Milan is my favorite city. I love how the Italian fashion houses mix prints and colors perfectly. My summer style is Italian, all those colors and prints, and my winter style is Nordic, more black and gray and structured layered style. In my opinion, the upcoming fashion city that might beat the major fashion capitals is Copenhagen. I know that global company trend spotters visit Copenhagen and that shopping in Copenhagen is a great experience, with Scandinavian brands like Wood Wood, Other Stories, Weekday, Cheap Monday, Ganni, etc. Also, many of the best fashion exhibits and museums are in Paris, London, Milan or New York ... not Istanbul. But I visited the *Istanbul Modern Museum* when they had an exhibit on

Hussein Chalayan. It was amazing to see my favorite singer Björk's envelope-inspired dress designed by Hussein Chalayan -- the one she wore on her second album cover, *Post*. I had that album in early 90s.

What do you think is happening in Istanbul's fashion scene today?

Turkey has had *Vogue Turkey* since March 2010. Its launch was a big thing for the industry here. But what is trending globally, on global fashion blogs and web sites, is followed by local fashion brands and media, too. Turkish women love fashion and they love shopping -- wearing posh outfits and styling hair and makeup. The latest trend is sports and everyone is getting into pilates, yoga, running, and clean eating. This also affects daily style, as now comfortable styles are popular.

We all engage with fashion both on- and off-line. How do the digital and physical practices of fashion feed one another?

Many of us follow social media religiously, constantly, passionately. Ten years ago online shopping and digital media was not this popular. Today, the game changer is that people don't need their computer to be online. They have their smartphones to follow everything, everywhere, in every hour. The power of digital in the fashion world can't be avoided anymore. I don't know how many blogs I read, all the fashion editorials I observe and save. But print media still plays a role. I love buying fashion magazines, such as *Instyle UK*, *Harpers Bazaar US*, *Vogue UK*, *Elle Spain*, *Madame Figaro*, *Elle Denmark* and *Vogue Turkiye*. I also like *Vogue Italia*, but I only buy it when I visit Italy. I also collect fashion books. I often buy them from Corso Como in Milan because they have a good book section. But I just bought a Rachel Zoe book from Amazon. See, the digital and the physical complete each other. Just like how buying in shops, trying something on, complements buying online. It's seamless going between the two.

Do you have any final thoughts as to the future of digital fashion? Your own blog or the industry?

People can't ignore the power of fashion bloggers anymore. And it's not only blogging! Lately everyone wants to promote their products on Instagram. The power of Instagram marketing and promoting is huge. I recently read that brands spend thousands of dollars every year for Instagram advertising. And it won't end with Instagram. New applications will arise and become popular over time. Applications, and what you can create with them, excite me the most. I love the *Polyvore* application, where members of its global community share styling ideas. New innovations come onto the market each day, although it seems that digital innovation is really moving into smartphones. ●

WEARABOUT

Mumbai / Manou



#globalfashblogs / Image via Wearabout



Manou is a photographer based in India. As a graduate of the National Institute of Fashion Technology, his work focuses on street fashion and the diverse range of ethnographic clothing styles worn across the continent.

wearabout.wordpress.com

Manou set up his blog, Wearabout, in 2010, and has since been featured in the New Yorker, Hindu, Economic Times, and ELLE, contributing to various international titles such as VOGUE, GQ, and Wallpaper*. For the last two years, he has been traveling within India and Bhutan. Manou's photographs are on display as part of the The Fabric of India exhibition at the Victoria & Albert Museum in London, which runs until January 10, 2016.

"His keen eye for clothing makes him look at Indians without discrimination; whether in the sphere of high fashion or at the street level, he has a genuine interest in appreciating and understanding his subjects' style." – Tasveer Journal

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I present India in a new light. One that is not dragged down by issues of the class system, or various other things people associate with Indian society.



#globalfashionblogs / Image via Wearabout

How long have you been blogging about fashion?

For 5 years. I was doing a bit of street photography in Mcleodganj, Dharamsala in 2009. Someone showed me this street fashion book - "FRUITS" by Shoichi Aoki- and introduced me to street style blogs. By the beginning of 2010, I started my photo blog. A friend of mine invited me to fashion week in Bombay. I went there to photograph people, and many of them worked in the fashion industry. Someone wrote about my blog in a magazine and it picked up from there. I mostly show photos and run small interviews with people. It's usually related to what is happening in India, and I also cover a bit of Bhutan.

How do you see your role in fashion mediascape?

I certainly don't see my blog as a news outlet in the traditional sense and it is not for the fast consumers either. Like it doesn't tell you what to buy from where or what's in. I see myself as a documentary photographer and I feel my photos and interviews with people give an insight into this time we are in -- what kind of things people like, where they hang out, how they look, etc.

What makes your blog unique?

It is from India, and presents India in a new light, that is not dragged down by issues of the class system or various other things people associate with Indian society.

Is your blog commercial? What are the benefits and/or drawbacks to that?

It's not commercial in the sense I've never had any ads on my blog or endorsed something for money. Instead, I pay my blog host every year to not display any ads. The benefit of that is that I have full creative control over my blog content and I get projects through my blog which align with my aesthetics so I don't have to do things I don't like.

How did you decide the platform you use for your blog?

Five years ago, I had no idea about blogs or how they worked, so I went along with what most people were suggesting in online forums. I use Wordpress.

Has it changed? Do you consider other platforms?

Yes, Wordpress has been changing and developing its backend constantly and sometimes it's a bit frustrating to adapt to the change because you feel it is not needed. They have an option where one can use the original backend format and I always switch to that each time I make a post. Maybe I am too lazy.

I have a blog page on Facebook. It used to be a good way to

organically reach out to people and build an audience three years ago but since they started charging money, it seems useless. There was no Instagram when I started and I really like the format. But, I got on it quite late. If I was starting now, I would choose only Instagram and Tumblr.

Do you think there's a relationship between city's fashion industry and what happens in the streets?

Yes, but it could be too small to notice since it is occurring only in certain sections of the society. And I guess it depends on the city. A lot of the fashion you see on Indian streets is driven by the fashions in the major Bollywood films. The urban fashion crowd seems similar in styles and approach, since everyone's traveling and has Instagram accounts.

Are you interested in fashion history? For example, do you follow fashion museums?

I am, but I need to brush up on my fashion history knowledge. I am subscribed to a few but I don't follow them religiously -- V&A, Bauhaus Berlin, MoMA, Bunka Museum.

How do you see the digital and physical practices of fashion feeding one another?

Digital is quick, easy, with access to everything -- uploading, sharing, and more sharing. So whatever is happening in the physical world, it needs to go digital for everybody else to see it real quick. Guess they are highly dependent on each other that way.

What digital technologies excite you?

An advertisement-free social media platform. Is that possible?

Do you have any final thoughts about the future of digital fashion or your own blog?

In relation to my own blog: I am a bit old school. Even though I am using the digital platform, I take my own time in updating my blog and I don't understand the need for knowing what trend is on today and what is it going to be tomorrow and the colour for the season. I feel my photos don't do that either. In the future, I see my blog becoming a sort of archive of this particular time and society we are living in. ●