



**TIMOTHY GREENFIELD-SANDERS**

**WITH ANDRÉ LEON TALLEY, TIM GUNN, AND MARTHA NELSON**

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**The New York Public Library**

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**PAUL HOLDENGRÄBER:** Good evening. My name is Paul Holdengräber, and I'm the Director of Public Programs here at the New York Public Library, known as LIVE from the New York Public Library. As you know, my goal here at the Library, simply stated, is to make the lions roar. **(laughter)** What a difference today from yesterday. Yesterday we had Joel Meyerowitz here at the Library in the Reading Room commemorating, in some ways celebrating, through the valor and tenacity of some of the people present, the events of 9/11. And we spoke a little bit afterwards with some of the detectives about Bryant Park, and one of the detectives told me this most moving story

that for about eighteen years he had been pursuing truants, criminals, around Bryant Park, known as Needle Park about fifteen years ago and now of course Bryant Park is quite different. Bryant Park in those days was very dangerous. Today it is a place where Timothy Greenfield-Sanders backstage takes extraordinary pictures of extraordinary people.

He was telling me, this detective, he said, "You know, it's most amazing. I've been working around the Library, I've mounted those lions trying to get some very dangerous people, but I've never been *inside* the Library. It's such an honor to be inside the Library. I have a seven- and ten-year-old child, I'm going to bring them into the Library. Do you think that's possible?" I said, "Of course." **(laughter)** "It's public, it's open to the public. Eighteen million people come and visit it every year. Not only will I take you around, when you come to the Library, but I'll take you on a tour and I'll take you down the stairs. I'll take you *under* Bryant Park, where we have many, many extraordinary books, and you'll see just what a wonderful treasure this is." So Bryant Park has different meanings for different people. I remember when I arrived at this library, about five hundred days, I was surprised how little the Library, the New York Public Library was doing with Bryant Park. After all, this library is contiguous with the Park. Why are we not doing something? Our President, Paul LeClerc, is a great specialist of Voltaire, and you will remember that in *Candide*, Candide says, a famous sentence, that "one must cultivate one's garden." I think tonight we will be doing some of that, I hope, of cultivating our garden, that is, our brain.

So I'd like to thank a few people tonight, Chad Thompson and Alex Cole, who work closely with Olympus and with Timothy Greenfield-Sanders. My colleague Susan Halligan, who brought this project to my attention, and of course Timothy Greenfield-Sanders, who I spoke to many, many years ago. When I was still in Los Angeles, I hosted an event with Wayne Koestenbaum, a wonderful, wonderful critic, who wrote about the relationship between gay culture and opera, called *The Queen's Throat*. I highly recommend it to you. And Timothy Greenfield-Sanders took a wonderful picture of Wayne. I called him up, and he said, "Use it." So it's good to see you again.

And I also would like to encourage all of you to come to our next events. The next event we have is with a great, great biologist, E. O. Wilson, and we will have Bill Moyers coming, and Sam Harris, and Cameron Sinclair, and I'll be interviewing Frank Rich and Jan Morris, one of the greatest travel writers ever. And so please come—join our mailing list, join our e-mail list. Anybody who's not on the e-mail list who joins today will get two free tickets for the fall season, a way of encouraging you to become a Friend of the Library, to join the Library, and as I told you, you're actually able to come into the Library. **(laughter)**

I also want to encourage you to go and see an exhibition. As you know, the Library also does exhibitions. We have, I was happy to hear when I joined this Library, maybe the main reason I joined this Library, is because I found out that the Library has a wonderful collection, probably the largest collection of menus. **(laughter)** But this time, we are not exhibiting menus, we are actually exhibiting fashion, which seems quite right to talk

about today. So let me read a little bit of the press release, so I don't get it wrong. It's an exhibition happening on the third floor, I'm told—you know, I work here, but I never have time to see these exhibitions. It's called "A Rakish History of Men's Wear," on view through April 7<sup>th</sup>, so you must hurry very much to see this. **(laughter)** In the Salomon Room on the third floor, it is a wide-ranging survey of men's under—no—wear **(laughter)** from ancient history to the present, clothes from nearly two hundred illustrations, watercolor sketches, prints, photographs, and drawings, all taken from the Library's collection. The library's art and architecture collection has some of the most important nineteenth-century fashion plate books published and is an incredibly rich resource for working designers, fashion historians, scholars, or independent researchers. It is a great pleasure to open the discussion tonight. Thank you very much.

**(applause)**

**TIM GUNN:** I'm Tim Gunn, and I was nominated and honored to have been nominated, to help propel the group forward—I don't think we're going to need any propelling, I have to say. But I would like to tell you a bit about our panelists, because while many of you may feel that you know them, there is depth and diversity to their backgrounds that I think is really incredible and I'd like to share with you. And for those of you who don't know me, I am Tim Gunn, I am the very proud chair of the department of fashion design at Parsons, the New School for Design. I have been at Parsons for twenty-three years, and I am the mentor to the designers on the Emmy-nominated show *Project Runway*. I'm also very proud of that.

We have with us Martha Nelson. Martha was named Editor, *People* Group, in 2006, overseeing all media projects for the *People* franchise. Earlier this year she was recognized as Editor of the Year by *Adweek* for her work as *People*'s managing editor. Martha was the founding editor of *InStyle*. Prior to that she was an assistant managing editor at *People*, worked on the launch team of *People*'s Australian sister publication, *Who Weekly*, and was editor in chief of *Savvy* and *Women's Sports and Fitness*. In 2005, Martha was named one of the media industry's "21 Most Intriguing" by *Media Industry News* and in two consecutive years, 2004 and 2005, *Forbes* Magazine featured her as one of the world's most powerful women. That's a wow. **(laughter)** Martha was invited to speak at the White House Conference on Missing and Exploited Children and was honored by the National Center for Missing and Exploited Children for her work to elevate awareness on the issues surrounding missing children, which is extraordinary.

André Leon Talley joined *Vogue* as Fashion News Director in 1983 and then served as Creative Director until 1995. Prior to returning to *Vogue* in 1998 as Editor at Large, André lived in Paris. André's first job with Andy Warhol began his career in the world of high style. At the Metropolitan Museum of Art's Costume Institute, André's work with fashion's most legendary authority and his mentor, Diana Vreeland, served to confirm his interest in fashion. He details their relationship in his autobiography, *ALT: A Memoir*. His latest book, *ALT: 365+* is his first art monograph, which chronicles over 365 days of his life, offering an inside look at the people and places he encounters in his work and travels. André is the 2003 recipient of the CFDA's Eugenia Sheppard Award for

Excellence in Fashion Journalism. He is on the board of the Savannah College of Art and Design, and he is an active member of the Abyssinian Baptist Church in Harlem.

Now, this event would not be happening without Timothy Greenfield-Sanders, whose extraordinary, oh good heavens—**(laughter)**—if I do say so myself, extraordinary work is here behind us. For the past three seasons, Timothy Greenfield-Sanders has been backstage at Bryant Park, photographing the famous faces who assemble for New York's biannual Olympus Fashion Week. In a studio built especially for him, Timothy has captured an intimate moment with designers, models, journalists, celebrities, and other A-listers who help define contemporary fashion. With his new book *Look: Portraits Backstage at Olympus Fashion Week*, which is right here before us, no one has had a better vantage point to record the passion, politics, and creativity that meld together within the fashion world.

I want to tell you some more things about Timothy, though. He has achieved a critical acclaim photographing world leaders and major cultural figures, including presidents, writers, artists, actors, and musicians. He is a Contributing Photographer at *Vanity Fair* and his photographs appear regularly in publications worldwide. His feature documentary *Lou Reed: Rock and Roll Heart* aired on the PBS series *American Masters* and won a Grammy Award in 1999. His portraits are in numerous museum collections, including the Metropolitan Museum of Art, the Whitney Museum of American Art, and the National Portrait Gallery. In 2003, his series of 700 art-world portraits was accepted into the permanent collection of the Museum of Modern Art. His book *XXX: Thirty Porn-Star*

*Portraits* was the subject of an HBO documentary and a segment on *Sixty Minutes*. And again, *this* book, and Timothy's work and his presence at Bryant Park regularly—these were all catalysts for our coming together here, so we thank *you*.

**TIMOTHY GREENFIELD-SANDERS:** Thank you, Tim. But I think I'd love to sort of talk about how this all started. It really started because Olympus gave me an opportunity to shoot backstage, and we never really had a plan. I mean, it was really the sense for me that the tents was something that was very different than the fashion shows I had gone to over the years. It had become so enormous and so pop culture, if you will, that this was maybe an opportunity to kind of shoot portraits of people from the widest range possible, and that's kind of how this started. So you know the range from you to you to Jeff Gordon, the NASCAR driver, I mean, it's kind of an amazing group of people that come to this.

**TIM GUNN:** It is amazing, and that's really where I'd like to start. The fashion phenomenon that we're living in today. It's certainly not going to go away, if anything, it's expanding. What do we think is attributable to this? Any thoughts?

**MARTHA NELSON:** Well, certainly I think the linking of fashion and entertainment, which has really happened over the last fifteen years, is—it's critical, you know, I mean it just made fashion so much more accessible and it made fashion more democratic and just generally interesting to a wider number of people. When we started *InStyle*, if you just sort of think back on this, it wasn't that long ago, it was only, you know, thirteen,

fourteen years ago we started *InStyle*. There were—no fashion magazine had an actress on the cover at that time. Not one of them. It's, you know, it's almost inconceivable now, because if you look at every fashion magazine, which I did recently, I kind of did the statistics, and almost every single fashion magazine has at least ten to twelve months of the year there is an actress on the cover, and that is a huge distance to come in a not very great time.

We also didn't have on television—hey—we remember when *House of Style* was kind of a big thing, or the launch of the Style Channel, that was a huge change, and to have suddenly this turning—fashion sort of moving from the sort of, you know, more thinking of fashion as *only* the art to somehow being very linked to entertainment just made it so much more accessible and interesting to other people. It was like a—it's like a translating medium. Entertainment is a translating medium for fashion, to make it kind of, you know, make everybody feel entitled to have commentary and access and, you know, engage in the fashion discussion.

**TIM GUNN:** André, what thoughts do you have?

**ANDRÉ LEON TALLEY:** Well, I think fashion—I agree with Martha—fashion today is a democratic emotion for everyone. Fashion is embraced by everyone. Before our time, fashion used to be a very elitist thing—you only had photographs of very glamorous people going into shows in Paris. Back in the day, in the fifties or the sixties, you might see Barbra Streisand sitting next to Marlene Dietrich and Helena Rubinstein, the great

beauty empress. But today fashion is indeed for everyone. I mean, you get fashion at the most extraordinary level. A Target ad is fashionable. So is, of course, a *Vogue* page, a *Vogue* cover of Kirsten Dunst as Marie Antoinette as seen by Sofia Coppola, who is a very modern director, takes a story about a very wonderful tragic queen and turns it into something very modern for everyone. I mean, it's a great story because she personally expressed a kind of idea about fashion as she saw it. I think she was really saying in her film—when you go to see the film—that this is the way she sees a casual queen. I mean, in this film, you see Converse sneakers in the closet of Marie Antoinette. That's what fashion is today. You can be at one point Marie Antoinette wearing Converse sneakers if you want, or it doesn't have to be true.

I think also the moment that music became very important in television and the moment that music and fashion became sort of a fusion of inspiration, in terms of MTV, in terms of fashionable music people wanting to go to fashion shows, wanting to be in fashion, wanting to be fashion designers, such as Gwen Stefani or Jennifer Lopez, that fashion became even more exciting and more of a pop phenomenon for everyone. As I say, I see fashion—the great Gap ads this fall are wonderfully sophisticated and fashionable. So you have fashion at the top with the *Vogue* standard as well as with Target, Gap, and, you know, everyone in this room is fashionable in some way or another, they've been inspired or influenced by the idea of fashion as a cultural event in their personal lives, and I think everyone is given something to embrace through the world of fashion, either on television, on fashion shows, or in a fashion magazine or a fashion image.

As in Timothy's book, he has photographed not only fashionable people who are important in the world of making fashion, but he has even photographed people at a fashion show, at a fashion event, becoming part of that fashion experience or emotion. And I think the emotion of fashion is very important to everyone. You are in this room tonight to hear us talk about fashion, or to see Timothy's images, because it is something that you obviously take back to your own personal life. It could be a hair-do, it could be the color of the lips of Diane von Furstenberg, or it could be the way she stands in a green dress, or it could be Anna Wintour, you know, in her ubiquitous impeccable style. It is something that you take back and you make it your own.

**TIM GUNN:** Timothy, what do you see through your real, and I'll say metaphorical lens, that helps inform us about this phenomenon?

**TIMOTHY GREENFIELD-SANDERS:** Well, with this book was a chance to shoot people in a portrait setting, which is not something that's been done here at the tents, it's always been paparazzi pictures or television coverage, but no one's really sat down and kind of set up a studio and tried to maybe take a contemplative portrait of someone, and that was my aim, but I'm kind of also fascinated by how in the last few years, and I talked to Polly Mellon this morning, I called her and asked her what she thought the timing of all this was, and she kind of felt that around 2000, everything really started to get notched up in terms of the celebrity coverage of Fashion Week and the kind of intense magazine coverage, that more and more magazines, all the webcasts, all of the Internet, all of this sort of converging. We talked about how because New York is the head of the

world's media capital, really, that that combined with fashion makes it so powerful, and that there's almost nothing like it, really, and also we talked about how the Oscars are maybe one night, or maybe a few nights, of talking about it, but this is eight days of nonstop fashion.

**TIM GUNN:** And a record number of designers participating.

**TIMOTHY GREENFIELD-SANDERS:** Yeah. So, you know, the book was really an opportunity to just sort of capture in some small way, whoever we could pull out of the back, we went to the runways and grabbed people, we went backstage and got people, and people walked past us and we would see someone and try and get their picture, and it was really very random, but it worked out wonderfully in the end, but it was just this sort of personal view, really, of this. But I'm more interested in, really, in the phenomenon of what's going on. And you could talk about *Project Runway*, certainly is insane in that sense.

**(laughter)**

**TIM GUNN:** Well, it is, and I have to say, I mean, I'm thrilled to be part of it and never dreamed that it would be the phenomenon that it really is. As a matter of fact, I kept waiting—I thought we wouldn't run the entire first season, I thought we'd be cancelled. But I have to say, it says something about the culture—it says that the culture was poised to accept it and to embrace it. And I think about Elsa Clench and what she did on

television with her *Style* show and I think about, I have to say, *Sex and the City* and what it did for fashion and how it fully branded fashion and it said that smart, urban workaholics, like all of us, can still be obsessed with clothes and be okay. **(laughter)** Sort of made it legitimate in a way. And as you were saying, Martha, it really—it helped democratize this, whereas as André also said, it used to be for the elite only. And I'm thrilled by *anything* that helps make fashion accessible and helps demystify what the whole process is. I work with students, day in and day out, and when *Project Runway* first started airing, I had parents of my students calling to say, "You know, I never really understood what my son or my daughter did there all day at Parsons, and now I have a much better idea, and I have a growth in my respect for what they're doing, because it really looks demanding. It looks difficult. It looks, in fact, daunting." So I was thrilled by that, I thought, "Okay, go *Project Runway*!"

**(laughter)**

**MARTHA NELSON:** Are admissions way up? Applications?

**TIM GUNN:** Well, they are, but I have to say, fashion design enrollments, and I know this is true at Savannah, too. Fashion design enrollments all over the nation are up. And I think it's—I'm thrilled by it. I'm not worried about it. I'm not concerned. I mean, one of the things that I love about fashion today is that it's an incredibly diverse community. We have incredibly diverse points of view. There's something out there for everyone. I mean, we hear about the trends, we know what they are, but you know, you hear it's the pencil

skirt, but then the big, ebullient, exuberant pouffy skirt is in too, so you know, it's something for everybody, and I don't think fashion is going to turn away from that, because the customer won't. So the more that we get the word out, the more excitement there is, the more buzz there is—I don't know, I'm feeling very positive about things. The future looks very bright to me.

**MARTHA NELSON:** Don't you think there's also something—that I sort of feel like we've seen it explode and change in print and then we saw a lot of huge changes in television. I think we have yet to really see what's happening online. Like, where is fashion is really going to end up going online? We know on our websites that, you know, people viewing photo galleries and looking at other people are, you know, looking at what, say, celebrities are wearing, is incredibly popular. There are women who go on, you know, multiple times a day just to see, like, "Okay, what else have you posted?" And then there's so many great little blogs, you know, like there's—I'm trying to remember the name of the blog—where basically she just lays out what she wears every single day and she comments on it. **(laughter)** Like, she'll lay it out on her bed, and you can see the wrinkles in the bedspread, you know, and she'll lay it all out and kind of go, "I thought that this, you know, denim jacket would be okay with these pants, I would never wear denim and denim, but it's okay together, and I love these shoes I'm putting with it, and I thought I'd go with big earrings," and then, every single day you get this and—I don't know.

**(laughter)**

**TIM GUNN:** Does she want comments?

**MARTHA NELSON:** You know, yeah, and it's kind of great, because I sometimes look at it, and kind of go like, "I don't know why I'm reading this, but I love it." **(laughter)** I just kind of like hearing what she has to say. And she's, you know, she's no expert, but it's really about this whole thing that's happening online, that, you know, user-generated, and you can really be an expert, even if you don't have, you know, a magazine to your name or you don't have a television show, you can still be a fashion expert, so I think there's something really *big* and kind of yet unknown that will happen with fashion online aside from *buying*, which is the other amazing thing, where everything is accessible to everybody. You don't have to live in New York. Or, you know, you can buy something from Europe, you can buy something else. I have somebody on my staff who's always buying from, you know, Asian websites—you know, Asian vendors online, because she's just like, she's found these sources. So there's there's this amazing kind of sourcing thing going on online that again, just makes—everybody can be like a buyer, you know. It used to be you had to have a store, or you'd have to be somebody who could travel widely, now you can go online and you can source all this amazing, you know, all these amazing things yourself.

**TIM GUNN:** It's extraordinary.

**MARTHA NELSON:** Yeah.

**TIM GUNN:** André. You epitomize quality, taste, and style at the very highest end of fashion. How do you feel about the H & Ms and the Targets and this democratization?

**ANDRÉ LEON TALLEY:** Oh, we love H & M and Target. We absolutely love them.

**(laughter)** I saw someone in a tent the other day wearing an extraordinary coat. I thought it was a coat from Marc Jacobs or Prada, and the lady said it was from H & M. But we love Target, we love H & M, we embrace fashion at every level. I think that you can find fashion from the highest to the low, from, you know, a five-dollar cotton handkerchief, to a five-thousand-dollar handbag. It depends on what you want, what you can afford, what is right and appropriate for your lifestyle. I think you can be dressed in a cotton t-shirt and an embellished skirt and a cashmere sweater and be as chic as anybody, you know, on the red carpet or the runway.

And as we said, fashion today is simply democratic for everyone, it's global, as you said, it's diverse. There is no dictate. You cannot say to anyone anymore, "You must wear only red this season." People come up to me and they say, "What's the new color for fall?" and I always say, "It's the color you want." You know, it's not the color that you're saying, red's the only color, blue, green. You have to give offerings, you have to suggest to people. And again, fashion is also, it always has been for me a dream. Fashion is to give you a dream, channel dreams, or make you feel aspirational about yourself in terms of what you select, and I think that's one the reasons people gravitate towards my opinion—at *Vogue*, as well as in the world of fashion, my friends who are great

designers—is because there is the dream of fashion at a level that is its highest standards, whether it is Target or Vera Wang or Chanel and how that dream has come about.

I saw it at last night at Marc Jacobs, the most extraordinary show of clothing, since the last time he had a show, which was—and after, he said to me, “These clothes are the same shapes as they were six months ago, it’s just that they’re in pale colors as opposed to dark colors.” And you’re sitting there in this magical atmosphere. The runway was a highway of blue rock candy. And it was so childlike and innocent to have this idea to flood this huge space with just rock candy—it was almost like, you know, the Wizard of Oz or Peter Max and then there was a green wood highway, and the girls came on these—strutting on these extraordinary shoes. The heels were like diamonds. He was just mentioning, you’d seen someone with a huge diamond ring in California, we will not name who it is—you can imagine the Krupp Diamond. But Marc Jacobs put Krupp Diamonds on the heels of his shoes for spring. Of course, they’re fake, but he’s saying, he’s giving everyone the chance to feel like they own a Krupp Diamond. You can wear it on your shoes, just on the bags, but the point is that it’s positive, it’s to give you a dream to be glamorous, to feel great about yourself, and I think that’s what fashion is.

When you look out into this room, I see fashionable people. I see people with wonderful, wild hair, I see people with very coiffed hair. I see people who are dressed like Condoleezza Rice in big black-and-white checks. **(laughter)** By the way, Condoleezza Rice is for me a fashion icon moment—this summer, during the crisis of Beirut, she was in Rome, and she was at her impeccable best, in pearls and a suit, I don’t know who

makes her clothes. I think sometimes they're Armani. But for me Condoleezza Rice represents the total sum of a style for a woman who has that career, who has that job in life. It's perfect that she dresses beautifully, she has beautiful grace, she has beautiful poise, and it's totally different from say, Madonna, or Jennifer Lopez, or Kirsten Dunst, as, you know, walking around in flats downtown, or Gisele Bündchen, so I think you just have to take fashion and make it what you feel is right for you. Which is what *you've* done with your portraits—it's all very casual, it has a thought, but it's all very relaxed, and it's very modern.

**TIMOTHY GREENFIELD-SANDERS:** Thank you. I was going to also, I wanted to talk a little bit about the—the press opportunity that this has become. When you look at the tents today, and I don't think it was, you can tell us, André, but a few years ago, it wasn't a place that people came to get photographed. Martha, when did that really change?

**MARTHA NELSON:** Well, even—

**ANDRÉ LEON TALLEY:** But wait, may I interrupt? They still don't come to get photographed, that's the press photographing them. They don't come to get photographed.

**TIMOTHY GREENFIELD-SANDERS:** But don't you think some, I think a lot of celebrities now come because they think it's a good place to get a picture of themselves.

**MARTHA NELSON:** Yeah, I think that celebrity attendance is a whole other issue as opposed to fashion professionals who are there to do their work. But even—it is crazy, even now, the way the tents are organized this season, it seems even like now there’s ropes, even going up the stage. I mean, this is a new development this season, but that it was a little more freewheeling and now the stairs even have stanchions that—to sort of keep press over here and you can walk up—so it’s gotten a little, I found that a little unnerving. But I think celebrity attendance is a whole sort of—celebrity attendance and the marriage and the really changing relationship between celebrities and designers has—I mean, over the last, you know, decade, that’s changed enormously.

It was sort of first, a sort of delight, of, “Oh, you know, come to the shows, and we’ll invite you,” and the sort of excitement that happened with celebrities going, “Oh, this is really cool,” and then it has become in recent years, in many of the relationships have become obviously much more commercial, much more monetized, much more—you know, *agents* are handling some of those relationships. So there’s—there’s everything from people who, you know, celebrities who really genuinely love fashion and, you know, *like* design, and want to just sort of appreciate the art of it, and wear clothes very well to other people who are basically—you know, sort of engaged on a contractual level, and that’s a *real* change and kind of another one of those where you go, “What happened here?” Like, how did we get to this crazy place?

**TIMOTHY GREENFIELD-SANDERS:** It used to be more sort of socialites and people like that who would come, and we have some in the book, but it's much more now. Can you talk about the different crowd that is there?

**TIM GUNN:** It is a very different crowd, and I've seen it evolve quite quickly. And there are people who say that it's possible to evaluate how much press a show will even receive by who's in the audience. So the people know before the show's started—it doesn't matter what the clothes are going to look like—because of so and so and so and so and so and so being here, this will get a lot of press and it begs the question—what is this all about? And it does underscore the phenomenon. What do you think?

**MARTHA NELSON:** But, there never—the thing about that is, you might get a lot of photographs in that moment, and you might get, you know, some *ET* kind of press and there may be press, but it has never made a bad season into a good season.

**(general agreement from the panel)**

Ultimately, when it comes to—the consumer is still voting with their credit card and it can't save anybody. You know, you can have a front row packed with celebrities and it can't make—you know, if you didn't pull it off that season and really connect with consumers, you know, it's going to be tough on you.

**TIM GUNN:** And you all are the truth-tellers. You know, on that topic, I also say proudly as an educator and as an educator in this country, that I'm thrilled that America looks at fashion through a lens of commerce; that we *are* looking at the business aspect. How do you feel about that? I mean, does that—does it in any way compromise creativity?

**ANDRÉ LEON TALLEY:** Not at all.

**TIM GUNN:** I mean, I agree, I just want to hear your other thoughts about it.

**ANDRÉ LEON TALLEY:** I think it's a business and I think that fashion is not entertainment—a fashion show can be entertaining, but it is definitely—the bottom line is designers want to sell their clothes to the consumer. It doesn't distract at all, the commercial, and I think American fashion has always been very pragmatic and practical, as you were saying before we came onstage. You know, right after the war, American fashion became very popular and important because it exposed the opposite of what, you know, European fashion was at that time, which was for a very elitist world, and now even, Chanel, herself, used to make clothes for elite people, Chanel now is for everyone.

**TIM GUNN:** We were having a little history discussion before coming out. And we were just talking about the rise of American fashion and how, before World War II, America was nowhere on the fashion map. I mean, we were in no-one's vocabulary, and then after World War II, the world kind of woke up and realized that there were interesting things

here. And there are many people to whom we can attribute this, Claire McArdle being a very seminal force, the woman who's attributed with having created sportswear, taking all the boning and corseting out of clothes, and also one of the first designers to use denim, and probably at a wrong time, because then we headed into the bad-boy days of the '50s and denim was outlawed again. But America's a very robust kind of incubator for creative thinking and when you fold in the aspect of business, of commerce, I believe it makes it more of a challenge, much more of a challenge.

**ANDRÉ LEON TALLEY:** That's why Marc Jacobs is so successful. I mean, the Marc Jacobs bag is—the average bag must be a thousand dollars. And last night every look had a new bag, wonderful bags, magical bags, but behind all of the irreverence of a Marc Jacobs show is the seriousness of the business. And that's what makes him—his American energy, his enthusiasm, his optimism about life comes through in the clothes, and a word he used last night to describe his shoes, he said, "It was just silly. I was just doodling these shoes with the diamond heels." But, you know, all the people who love Marc Jacobs, the cult of Marc Jacobs, will be wearing those shoes next spring, including celebrities.

**MARTHA NELSON:** And the knockoffs will be out two weeks later. **(laughter)**

**TIM GUNN:** And how do we feel about that?

**MARTHA NELSON:** That's amazing. The whole knockoff scene is amazing. I was thinking about it when I was walking in here, because I was looking, going—even, right on this corner, which is not, there's somebody selling those Cartier watches out there. I don't think there's any—in a way you feel for, and it's a real problem from a business point of view, for anyone who's creating luxury goods, and that's a real issue. You know, if you're investing in fine quality and great design and terrific workmanship and, you know, keeping wonderful European, you know, factories open to do your work and then two minutes later it's knocked off. I mean, it's a definitely huge business challenge. On the other hand, if you're a consumer who doesn't want to pay the, you know, fourteen hundred dollars or seven thousand dollars for a handbag and you can get the same look for seventy-five, you're pretty happy. So, it's—I'm personally kind of—I see both ends of it, it's a tough one.

**TIM GUNN:** It is indeed.

**MARTHA NELSON:** And what do you think about that?

**ANDRÉ LEON TALLEY:** There are some things you cannot copy. You cannot copy a Manolo Blahnik attenuated 105. Therefore, if you get the knockoff, you can tell the real thing from the fake. And I think there are people—she's nodding, she agrees, and I love that, and she's got a skull on her t-shirt. **(laughter)** You cannot knock off a 105 Manolo Blahnik, because there are connoisseurs who know. And if you want to have a copied

Manolo Blahnik from Chinatown, then that's fine, too. But there are certain things that you know that you will save your money for.

I see young girls walking down the street who work in the garment industry. I look at people all the time in the streets. They may have on a denim jacket but they have the real Vuitton duffel bag or the real Chanel quilted bag, or the real Manolo Blahnik 105 stiletto Tuccio shoe, which I think is about five or six hundred dollars. There are just certain things that you're going to want the real thing. When I was young, the ultimate dream was to have a pair of Gucci shoes, when I was in high school. And I saved my money and got the Gucci shoes. I just think there are certain things. And you can mix. People dress so creatively these days. Vera Wang. I went to see her in the studio this morning, making her collection. And there she is in Prada this, this that, Vera Wang, t-shirt and leggings with, you know, valuable jewelry from—estate jewelry from—Fred Layton, and Vera Wang is a person who can afford anything but she is still buying t-shirts at H & M and wearing them mixed with her luxury clothes, so I think that's where fashion is, and that's a good thing. I mean, back in the day, you couldn't dress that way, back in the '60s, you had to go to Mary Quant to be fashionable, or Betsey Johnson, or you had to go to Paris or to Bergdorf Goodman and get the Paris adaptation of the Chanel suit, and even young people aspired to that, but today, everyone is fashionable. I reiterate that *everybody* is a fashion plate.

**(laughter)**

**TIM GUNN:** Well, and there's something to be said too, about the semiotics of dressing, about the message we're sending about how we want people to perceive us, or at least how we want to be perceived, in how we dress, and we all do that, I hope, I mean, thinking about who we have to deal with during the day, and with whom we'll engage, and how do we want to be perceived? And that's a powerful, powerful statement that we're all in charge of.

**ANDRÉ LEON TALLEY:** And fashion is a powerful addictive thing. And it is a good thing. It is a good thing to be addicted to. It's a good thing.

**(laughter)**

**TIM GUNN:** André, earlier you mentioned—

**MARTHA NELSON:** It's worked out for you.

**ANDRÉ LEON TALLEY:** It's worked out for me very well. **(laughter)** And a lot of my friends.

**TIM GUNN:** André, you mentioned fashion icons earlier, and Timothy, you see everyone up close and very personally. Who, for you, are the fashion icons today?

**TIMOTHY GREENFIELD-SANDERS:** Well, I started out shooting in the '80s for Rei Kawakubo. And Rei called me up and had seen my work in the museum and said, "Would you do portraits of artists wearing my clothes?" And I thought, "Sure." And I was able to get people like Rauschenberg and de Kooning and Rosenquist and kind of amazing people to wear Rei's clothes, but Rei was also a designer who was loved by the art world, and there was that connection, so—Jil Sander and I were kind of talking about fashion people, but it's hard because I'm friendly with so many of these other designers and I like what they do. I don't wear it, because I'm trying as a photographer to be very silent and be not the focus, so I always wear very simple clothes, I wouldn't want to be center of attention, so, but I have enormous admiration for all these people, also because of the success of sort of commerce and art—that connection is always—we were talking about it. I think even Rei Kawakubo, as artistic as she is, wanted to sell those pieces of clothing. She certainly wanted to sell them.

**TIM GUNN:** Very, very true, very true.

**ANDRÉ LEON TALLEY:** Icons for me? Everyone. My friend, Rachel Roy, here, and she's a designer, stand up. She's in a 105, another Manolo Blahnik, and look how fabulous she looks. **(applause)** She's an icon for me because she reflects and expresses true elegance in a modern way. My boss and friend Anna Wintour. Sofia Coppola for me is a great icon because of her work in film. She's done two extraordinary films, and I obsess on her, I think about her most days **(laughter)** because she did this film of someone that I read about when I was young and I really think she's wonderful. Personal

friends—Amanda Harlick, who's one of Karl Lagerfeld's close friends, I think is wonderful. I think Nicole Kidman is extraordinary in the way she has taken fashion. And she began early on in the '90s, in fact in 1994, when she went to Dior for one of her first big John Galliano dresses—which, of course I was with her when she went to pick the dress out. **(laughter)** She started becoming a fashion icon. Renée Zellweger inspires me.

And as I said, Condoleezza Rice—I don't know her, I've never met her. I think that she is so elegant and when she comes across on the television, it is not just what she has on her back, it is how she articulates with authority who she is as Secretary of State. I think that's very important. Jacqueline Kennedy's sister, Lee Radziwill, who's a great close friend of mine, is and will always be a great icon, because the Bouvier sisters meant something in the '60s to my generation, and they still mean something today. I mean, Lee Radziwill's style comes from an American kind of elegance that is full of restraint and at the same time it's very throwaway and very perfect in a very modern way. I think they are great icons. I think Katie Couric will become an icon soon. Because she's doing such a great job, but she had such a hard time the first two nights but she is appropriately dressed for what she is doing. For what she is doing, she looks great—her pearls, her hair, the choices of her clothing. **(laughter)** She is an appropriately dressed anchorwoman.

Diane von Furstenberg is a great icon for me because she represents the ultimate glamour of the '70s taken into our time. She's had fifteen hundred careers as a designer, and they've all been great, and she's a great icon. I think—who else did I really get inspired by in terms of—well, for men, a great icon for me would be, of course, Karl Lagerfeld,

and that's without question. Oscar de la Renta, I think has great style. Show your photograph of Oscar, please. **(laughter)** He's a man of seventy-three, and he has the elegance of, you know, the men that I think about who dress beautifully in any generation, any decade. He looks fabulous, but so does Sean John. But I think Oscar de la Renta has that kind of impeccability that one should aspire to. Grooming is everything and he is faultlessly groomed.

**TIM GUNN:** Martha, as the woman on our panel, what do you think the qualities and ingredients are to be a fashion icon? What are those aspects?

**MARTHA NELSON:** Well, I think we're right beside one right here.

**ANDRÉ LEON TALLEY:** No, I am not an icon! Audrey Hepburn is an icon!

**TIM GUNN:** André, you are. You are an icon.

**MARTHA NELSON:** But you do have amazing personal style.

**ANDRÉ LEON TALLEY:** True.

**(applause)**

**MARTHA NELSON:** You've got it, you've got it all.

**TIM GUNN:** But I think of people with personal style, André not included in this, who in fact aren't icons. They simply are—

**ANDRÉ LEON TALLEY:** They're great. Great personal style.

**MARTHA NELSON:** But I think that's kind of sort of an interesting thing to think about is people who are icons—like, as you say, Audrey Hepburn, you always think of.

**ANDRÉ LEON TALLEY:** The Bouviers, Jackie Kennedy.

**MARTHA NELSON:** What woman alive wouldn't like say "Yes, you know, I will give up everything if I can just look like that for one day," but I don't think that most of us can really—you know, we're never going to be born with that magical combination of that ability to wear the clothes, the bone structure, that time—

**ANDRÉ LEON TALLEY:** And the luck of the career.

**MARTHA NELSON:** Yeah, that moment in the spotlight, whatever, that might turn us into—and for some people, just the plain old hard work that they put into the time, the energy, the styling, the attention to detail, everything that they've had to do to really *work* at their style. You know, it doesn't—I don't think that—there are some people for whom

it really is natural and there are other people who have really worked very hard to become icons, and they deserve all the adulation they get. But, on the other hand, I think that there's the other side of it, which is again that more democratic notion of having personal style and what is your personal style and feeling that it's that combination of things that you feel comfortable with that suit your life, that suit your personality, that you can afford, and all of that—putting that together in a completely different package.

And it's something I've sort of been thinking a lot about, these different, these polar opposites, because I think when we were really—*InStyle* was something that, when I was working on building *InStyle*, we certainly talked a lot and featured many, many fashion icons and there was a lot of—you know, it certainly, you know, many—there was a certain focus on elevation there. And right now we're working on another project for *People*, which is called Style Watch, which is much more of the treasure-hunting, personal style, democratic approach to fashion that just for me right now is really a lot of fun and I think incorporates more of, you know, the sort of—what's happening—I'm really thinking about this right now, again, in terms of the technology and the sort of range of sourcing that we have and the price point difference. Things have really changed just in the last five years, and I think, as I said before, I think we have a whole new world ahead of us in technology.

**TIM GUNN:** Timothy, do you think, again, going back to your being so close to these people. Do you think emotion and aura is part of a characteristic of an icon, I mean, that people get emotional around this person. Is that part of it?

**TIMOTHY GREENFIELD-SANDERS:** I think it certainly is to some extent but I think that certain people are just incredible in front of the camera, that some people have it. I mean, you know this, I'm sure, people you've photographed. On the far end, Jenna Jameson is amazing in front of the camera (**laughter**), that when you meet her in person, and you think, "You know, she's sort of pretty," but when she gets dressed up and her hair is down and the camera—you know, you're looking through the camera, your breath is taken away, and I'm talking with her clothes on. (**laughter**) She just *has* that thing. She has something extraordinary and I think, you know, on another far end, Cindy Sherman has it, and I've photographed Cindy many, many times, and the camera just *loves* certain people. So I always—I can see it instantly when someone gets in front of the camera.

**TIM GUNN:** You really can.

**TIMOTHY GREENFIELD-SANDERS:** You just know it. Because there's something the way the light hits their skin. There's certain things that the lucky people have.

**MARTHA NELSON:** But it's the same thing in film that happens when you realize that that's a face that you want to watch twenty feet high. You know. Not everybody is—and there's some people you when in film, when you go, "This is not that interesting a film, but you know what, I don't mind, because I just like looking at that person." You know, like, I will just look at that person do anything, it's that—they can read the phone book

and they're more interesting than a lot of folks and it has to do with, like, they command something magical in that medium.

**TIMOTHY GREENFIELD-SANDERS:** And even like John Malkovich, who I think is a very fashionable person. You just can't take your eyes off him onscreen because he *has* that. He's not particularly good-looking. I mean, he's okay-looking, but he's not like Cary Grant, but he still has this incredible strength, I think, on film.

**TIM GUNN:** It's a command, yes.

**TIMOTHY GREENFIELD-SANDERS:** You see a lot of people in the book, I think have that.

**MARTHA NELSON:** And it makes you so wonderful on television.

**(laughter)**

**TIM GUNN:** You're very kind and generous. Thank you. Do we want to offer any predictions about where we see fashion going?

**ANDRÉ LEON TALLEY:** Up. Chin up, up, up and away.

**TIM GUNN:** You know, we had talked earlier about opening up the floor to questions, and we thought we would take three or four. Do any of you have any questions you'd like to ask?

**TIMOTHY GREENFIELD-SANDERS:** Easy questions.

**TIM GUNN:** Yes, in the beautiful purple, the lilac.

**Q:** You all spoke about the democratization of fashion. You all seem to be in favor of it. But last week there was that show, the Wal-Mart fashion show, and the *New York Times* spoke about it as if it were completely separate from Bryant Park and it spoke about how there's no industry buzz about it. So I really want to know, honestly, each of you, there's no concern from you about the dumbing-down of fashion?

**ANDRÉ LEON TALLEY:** Well, I never said fashion was being dumbled-down. For me, fashion is not being dumbled down. You think Wal-Mart is dumbing down fashion? I didn't see that show.

**TIMOTHY GREENFIELD-SANDERS:** I think they should pay their workers more.

**(applause)**

**ANDRÉ LEON TALLEY:** The gentleman next to you.

**Q:** I was just interested in your perspective on is it more exciting to be doing this now or in the '80s, and the reason I ask is because you had for the photographers, for the fashion, you had Warhol and the Factory, you had Studio 54, it seemed like it was an amazing time—I wasn't here then—**(laughter)** and now it seems like it is less art and more consumerism, is there still that energy and that vibe going on making this a more exciting time?

**TIMOTHY GREENFIELD-SANDERS:** I have to say that I think it's very exciting still. It's exhausting for me, I'm just too old to sort of go to all these things **(laughter)** but when I do go out and when I do meet young people who are designing things or models or whatever they're doing, I'm kind of amazed by the energy and the strength and the vision of a lot of people, so I'm always—as a photographer, I'm very lucky, because I get to meet new people all the time, and it's a marvelous position to be in because you can—you really get this fabulous cross section of the world and I'm interested in so many people, too, so whether it's politics, which I'm interested in, or whether it's music or fashion or porn stars, these are driven people and those people always make a photo session interesting.

**ANDRÉ LEON TALLEY:** I was there when 54 opened, I was there when it was closed. **(laughter)** I was there most of the time. **(laughter)** I was there with Mr. Warhol, Halston, everyone. I think fashion was exciting then, I think it is today. I think there's more substance today. I think that people today—we used to go to fashion shows in Paris.

You'd go to one show at one o'clock and the next show would be at ten o'clock at night, and between that time you would sit at the Café Flor, ride around town, go shopping, whatever. You don't have that time now. And I think today fashion is really global, big, you know, people have to address deadlines, shipping deliveries, deadlines for the magazine, deadlines for covers, deadlines for advertising campaigns. I think it has more substance. I think it's much more exciting now because as you get older and you grow up, you take the commitment to be in fashion much more seriously. When I was at 54, you still had to get up and go up at work at, you know, 9:00, but you stayed up, but you could get through. Now, you can't do that. I'm like Timothy, it's just you have to take it—to pace yourself.

But fashion today is as exciting as ever. I always find something wonderful. Just, you know, going to see Vera Wang this morning was just a total experience of—explosion of beauty and excitement and conversation and I just can't wait to see her show. And, I mean, as a Fashion Editor at *Vogue*, part of my work is to go and have that relationship with the designer before the show. So, I tend to go to see a designer like Vera Wang at ten o'clock in the morning and stay there until five o'clock in the afternoon. And that's watching the fittings, the process of the selection, of the embroidery of the shoe, and from that I learn and see how that collection, what it will mean to the consumer and also to the editorial page of *Vogue*. And I do that a lot with a lot of designers. And I did that with Vera Wang, I did that on Saturday night with Tuleh, so instead of going to 54, I spend most of my nights sitting around designer workrooms.

**(laughter)**

**TIM GUNN:** Martha, how do you feel about the gentleman's question? Because I think it's a good one for all of us, about today versus looking back twenty years or more.

**MARTHA NELSON:** I don't know, I always sort of say, "These are the good old days," because any time you're looking back and going, "Oh, Studio 54," and you kind of, it was, I was there too, it was great, but I think there are things going on right now that we just—there's so much access right now, there's so much—everybody can participate, everybody can be creative, everybody can—you know, it's sort of the—you know, like, this is the YouTube moment, this is this moment where, you know, you can create your own show. And you don't have to have, you know, two hundred and fifty thousand, five hundred thousand dollars to mount a show. You can, you know, you do that yourself and put it on YouTube and suddenly, you know, you're a star. So, I think that for people who are really taking advantage of all of the creative tools and things that are happening right now, that this really is, you know, these are the good old days that someday people will look back and go, "Oh my God, what an explosion was going on in that moment." It's just that you have to really—you know, you can't get nostalgic about, you know, amyl nitrate, you know.

**(laughter)**

**TIM GUNN:** One of the wonderful things about fashion is that we can look back and embrace an era and make it modern, make it new.

**ANDRÉ LEON TALLEY:** That's what great designers do. The lady in the hat—

**Q:** Going back to when the question was asked about you being an icon. I think that for me personally, I can truly say that you are an icon.

**ANDRÉ LEON TALLEY:** Thank you.

**Q:** I was born in South America and came here, and never in a million years would I—I was born in Guyana, and fashion is just not a way of **(inaudible)** and I think for you, André, when you have done your books and being in *Vogue*, people like you, Lloyd Boston, it just brings such a freshness to it. I mean, I look forward to my *Vogue* every month. I'm like an addict.

**ANDRÉ LEON TALLEY:** Thank you.

**(laughter)**

**Q:** Even my six-year-old will sit there and she'll thumb it and she'll say to me, "Mommy, this is fashionable." **(laughter)** That might be a problem later, **(laughter)** but what you do at *Vogue* is so vital and so important I know to me as a young black woman and for

you being on that end of it, and I just want to say that you know a lot of my friends appreciate it. I mean, we get together and we read *Vogue*, and you know people say it might be frivolous, but I think had I not been reading *Vogue* and reading your articles and reading people like Lloyd Boston and all these different people, your photos, I think I would have never considered—and most importantly, Thelma Golden—I would not be considering a master's program in museum administration.

**ANDRE LEON TALLEY:** Wonderful.

**TIM GUNN:** That's great.

**Q:** I think it's so important and not just in the fashion sense but from the educational standpoint, it does affect you when you start to think, wow, maybe this can be a career, and maybe this is attainable, and I think that's what's vital and important for young people today, especially living in urban communities.

**ANDRÉ LEON TALLEY:** You quickly and then this lady.

**Q:** You spoke about democratization, and I just wanted to know if you felt that the democratization has embraced the large woman. Obviously I'm a large woman, and I feel like I'm not marginal, although I think that large women are marginalized.

**ANDRÉ LEON TALLEY:** I think we've embraced it greatly at *Vogue* with the Shape issue every year. We have the issue where we go through every age, every decade, from the teens to the seventies and the nineties and the Shape issue embraces that. But I think there's no woman more fashionable than Mo'nique. I love Mo'nique. And I think that Mo'nique does for the full-figured woman what Rosalind Russell used to do in those wonderful '50s Technicolor films, and I love Mo'nique, and I say that seriously, that show she had for the large woman, the contest, I thought that was really wonderful, and I always think she's great on her own show. I think she's wonderful.

**TIM GUNN:** Can I just add, though, more needs to be done for women everywhere.

**MARTHA NELSON:** Yeah, let's be real.

**TIM GUNN:** More needs to be done, and it's something I'm pushing on students at Parsons, and they're actually gladly grasping because they're real people, they're not fashion models walking around the studios. Can I also just respond to the fashion being frivolous because I get this all the time, and I just want to say that design, good design, happens in a context, or it should, a context that's societal and it's cultural. It's certainly historic, and it's economic and it's political. I mean, it's really a gauge of our time, it's a kind of barometric gauge and I take—I say this to my students all the time—you have a sacred trust in your hands here and it's a very important mission, because it's not just about clothes, sort of the Wal-Mart issue. People need clothes, they don't *need* fashion. But they *want* fashion and what does it mean for something to stop being clothes *only* and

start being fashion? And it's a very fine line, and it's a provocative kind of discussion. We could go on about that forever, too.

**MARTHA NELSON:** But I want to speak to this size issue because it's something that I think one of the by-products of entertainment and fashion melding, I believe, is that actresses that used to be many, many sizes, suddenly had a new pressure to become sample size and so suddenly actresses, who were all kinds of shapes and sizes, in order to wear the designer clothes suddenly had to adhere to a whole sort of, you know, shape constraint that they really didn't have before in their lives, and along with that, I think that has gone, that message has gone out to an even wider population and so we have this sort of—you know, the tyranny that so many women feel is real, about, you know, "if I'm going to be fashionable, I'm going to," you know, the message has become, "If I'm going to be fashionable, I must be a size 2," and God forbid you should be a 6 or a 12 or whatever, you know, and this is something I think everybody in media, we all need to really kind of revisit this and kind of, you know, get back to that, because there's a lot of lip service and probably not enough real thought and creative energy going into it.

**TIM GUNN:** I'm in agreement.

**Q:** André Leon needs to write a column.

**(laughter)**

**ANDRÉ LEON TALLEY:** This lady.

**Q:** I would like to ask the panel, because you all work in fashion and photograph fashion, and the theme tonight was about the craze about icons in fashion in America. What would it take to bring style and elegance into every single aspect of the way America dresses? I am not American. I was groomed and educated in fashion in Europe and I've traveled the world, working in styling and you see women in India, for example, working the fields in saris, and one wonders, if anybody—if I would have to do that work, I would want to put on sweatpants, and they're working the fields in saris. You see people herding sheep in Iran, men, and they're wearing tailored suits, or the mountains in Turkey. And here, I feel that fashion is something that—it's like a red-carpet show. People put it on for like a couple hours a day, and the rest of the day the whole nation walks around in sweatpants **(laughter)**, so what would it take to bring that style of elegance really into the consciousness of the American people?

**TIMOTHY GREENFIELD-SANDERS:** A new administration in Washington, probably.

**(laughter/applause)**

**TIMOTHY GREENFIELD-SANDERS:** With the exception of Miss Rice.

**(laughter)**

**Q:** By the way, I must say I once had the honor of meeting Miss Rice and she looks ten times more gorgeous in person—

**ANDRE LEON TALLEY:** I'm sure.

**Q:** —than she does, you know, on the screen. I was not so impressed by her on the screen and she's stunning in person.

**TIMOTHY GREENFIELD-SANDERS:** Well, I photographed George Bush at the White House and he wore, I thought, a polyester suit.

**(laughter)**

**TIM GUNN:** I think he was dressing up for you, Timothy. **(laughter)** But, you know, I have to say in response to the sweats and things, I do frequently comment that if people want to feel as though they never left their bed, then maybe they shouldn't. **(laughter)** It's an issue.

**Q:** I wonder if you could talk about the advent of the personal stylist and how that's really affected celebrity fashion. As opposed to in past days, where someone like Audrey Hepburn didn't necessarily have a, you know, a personal stylist, she was photographed at home very often wearing her own personal style that she kind of cultivated on her own.

**TIM GUNN:** That's a great question.

**Q: (Inaudible.)**

**(laughter)**

**TIMOTHY GREENFIELD-SANDERS:** There are a number in the book.

**MARTHA NELSON:** Well, it is, it has made I would say, certainly made celebrity coverage in many ways a little less fun. You see more hits and significantly fewer misses. Part of the—you know when you—part of the joy sometimes of fashion is the sort of, you know, someone swinging for the fences and, you know, not making it. **(laughter)** And we all can probably sit here and rattle off, like “Oh my God, Demi Moore when she had that shorts outfit,” you know, that shorts evening gown, remember that? And then, you know, Cher, in every incarnation, was wonderful. **(laughter)** Bring back Cher. Sometimes I just long for those moments when, say, someone was just indulging some personal fantasy.

And I think, but the other side of an intense media scrutiny and things like, you know, Best and Worst and all of the commentary that goes on is that people—nobody wants to be on that worst-dressed list, so people do sort of turn to the stylists and they do have more and more power, you know, and sometimes it's a great moment where a stylist and

a celebrity can work together and there *is* creative energy and kind of juice and they, you know, they make each other better and other times it's just someone who's basically making sure that someone is always safe and kind of "well-groomed." Someone's *fine* but never, you know, never really extraordinary. So, you know, it's a great career **(laughter)** and there are very, very talented people, certainly wonderful, talented stylists who do great work, but I do sometimes regret the fact that, you know, we don't get to see as many wacky moments, too.

**Q:** I guess because I always wonder when I look at pictures, you know, how much of that is Lindsay Lohan, you know, and how much of it is something reflecting her personal taste—

**MARTHA NELSON:** I think when you see it on the red carpet, you certainly almost—not always, because there are people who have just said, you know, I'm picking out my own dress. There aren't a lot of them, but there are people who do that. But then so red-carpet photography I think pretty much generally reflects a lot of fairly heavy styling. And I remember when, you know, when we started *InStyle*, we used to—actually, to give you an idea of the change, we had to ask photographers, "Could you please be sure to take, you know, when you're shooting, when you're out there, just take some full-length pictures," because they didn't take pictures head to toe at that time, it was pretty much, just, "let's get a partial or a face"—you know, the face was all that mattered. But you see now there's more and more kind of casual looks that are being—and sometimes, you know, these poor people are being, you know, practically followed every moment of their

life. And but some of them are very stylish in every single, you know, whatever they're doing, going for a cup of coffee, they look pretty great, and there are those folks.

**TIMOTHY GREENFIELD-SANDERS:** I might just say as a photographer, you can tell *immediately* who has style when you're photographing someone because they—Alec Baldwin would come in and he would see the rack of clothes and he would say, “This works, this works, I can't wear that.” They just—he knew, you know, from years of experience, and he has taste, and he kind of knows what works for him. Malkovich, again, of course another one. And I'm sure, André, you work with a million people who you can tell they don't know what the hell they're, you know, looking at, but some do.

**ANDRÉ LEON TALLEY:** First of all, the lady, Audrey Hepburn had a stylist, his name was Hubert de Givenchy. I mean, her style was created by Givenchy. Even if she was wearing a turtleneck sweater and jeans because she was a ballet dancer, maybe that's what she felt comfortable in, but the style that has lasted is based on Mr. Givenchy's designs. I'm sure he collaborated with her. She created a style with a personal stylist called Mr. Givenchy, so I have always said, everyone has a stylist. It could be your mother, your aunt, your grandmother, your sister, your brother, your cousin. Even President Clinton has a stylist. I think everyone has a stylist. I'm sure Condoleezza Rice has help in getting herself together.

**TIMOTHY GREENFIELD-SANDERS:** But don't certain celebrities that you work with have taste? Or have some sense of clothes that's more than most other celebrities, that you can tell some people do.

**ANDRÉ LEON TALLEY:** It's a question of, you know, individualism. Certainly the people I work with, we tend to think they have style or we wouldn't be selecting them. We don't pick people if we don't think they have some style or personality or something great. But I know Renée Zellweger has great style, so does Nicole Kidman. It evolved, of course, from a great—I knew Nicole Kidman when she was an unknown. And certainly her style evolved with exposure to Paris. Exposure. Her whole wedding trousseau was from Nicolas Ghesquiere. That's a long evolution of wearing Paris clothes. I'm not saying that you have to have a Paris dress, but certainly her selection of Nicolas Ghesquiere to make her wedding dress, and to make a dress to wear to the Oscars, comes from a certain knowledge of the way those clothes look great on her or fit, and that comes from a personal style. And wanting to look good. And people want to look good. People want to look good. They want their—I think celebrities want people to say, "Oh, look how great she looks," I don't think any celebrity wants to walk out thinking, "I don't look good for my audience, my fans."

**TIM GUNN:** Martha, André, and Timothy, it's been a lively discussion, and Timothy's going to be signing his book outside.

**PAUL HOLDENGRÄBER:** He is, and I think I'd like to say just one word. It struck me. You know, it's always wonderful to quote Oscar Wilde. Oscar Wilde articulated this beautifully when he spoke about the depths of frivolity or how frivolity can be deep. He said, "It is only superficial people who do not judge by appearance." **(laughter)** I would like to thank—a big round of applause for Timothy Greenfield-Sanders, André Leon Talley, Tim Gunn, and Martha Nelson.

**(applause)**