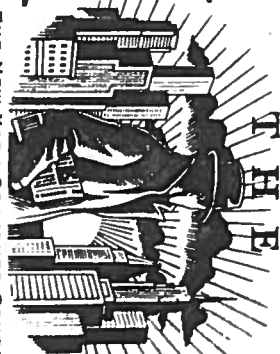




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ONE DOLLAR

On a recent afternoon, a young woman in sunglasses was frantically searching the aisles of Allan & Suzi, a consignment shop on the Upper West Side. "I need an inspiration," she said under her breath, "a missing element." Her brown ponytail bouncing, she searched through cluttered racks of jackets, casting aside a monstrous white feather boa and other items that didn't work. She said she worked for Chalkin & Capone, a sportswear line owned by Barry and the high-end boutique Scoop. She was engaging in a well-worn secret of the fashion world: When fashion designers and stylists need an extra item for a fashion shoot—when the racks upon racks of designer clothes they have brought to the shoot simply don't do the trick—they will often send someone off at a mad dash to a secondhand clothing store, to buy what they need. Then, when the item appears in a magazine or on a billboard, it is credited to the designer. Going a step further, the designer will sometimes then copy the item and add it to his or her collection.

Allan Pollack, co-owner of Allan & Suzi, watched the young woman with amusement. "Stylists come in all the time," he said in a thick Brooklyn accent, adding that he had sold clothes to designer John Galiano and leased many garments to the cast of last year's *Sex and the City*. And a few months ago, he said, he loaned some gold leather pants to Kim Young, a stylist who was dressing rock singer Steven Tyler of Aerosmith in Moscow for a Japanese magazine. The pants were not credited; Mr. Pollack said he often lends clothes—from 70's Biba platform boots to 60's Courtyes stewardess dresses—and that his credit is subsequently omitted or replaced by a designer's name.

Ms. Young, who works predominantly with the Japanese editions of *Esquire* and *GQ*, admitted that sometimes on magazine shoots vintage will be wrongly credited to a designer. Regarding the Steven Tyler spread, she said, "That wasn't credited because it was a publicity shot for Sony Columbia Records. Publicity campaigns are never credited."

"It's very obvious when you pick up Italian *Vogue* or *L'Uomo Vogue*, especially Weber, who has a lot of freedom on the set," said Stan Williams, fashion director at *Maxim*, a magazine known more for its attention to cleavage than couture. "They can list anyone they need to credit, and it might be as subtle as a white T-shirt poking out. It can be anyone's white T-shirt, but they will probably credit Calvin Klein, because they have to satisfy advertisers." Mr. Williams said that when he was a writer at *DNR*, the trade paper covering men's fashion, he often observed stylists who would fabricate credits for basics, like jeans.

On a recent night, Mr. Weber held court with some fashion editors, models and stylists at a late-night party for the singer Diana Krall at Verve. His eyes twinkled beneath his trademark head-kerchief as he said, "I think when you have to photograph something that's not really a designer's, you find a horse, dog, cat, and put it in front of the girl, and focus on her eyes."

"One time, I was doing a story at the Fontainebleau for *Per Lui*, a magazine published by Italian *Vogue*. We shot Frank Sinatra

and his bodyguards in their own suits. Who knew what the labels were?" —photographer Bruce Feber

Donna Karan, who plans to feature "a percentage" of vintage at the new DKNY store, opening on 60th Street and Madison Avenue in August, said, "I've never copied anything piece for piece, but I personally collect vintage for myself. We buy it for color and fabric. I'd be foolish as a designer to think that I could do it as good, because I can't."

A stylist working with photographer Richard Avedon on a Tussard campaign two years ago thought that the jeans Tussard manufactured didn't reflect the low-slung trousers that American street kids were starting to wear. "Instead of using the jeans the company was making, which were very classic and boring, we took some big, baggy 50's-style jeans from a vintage place downtown," she said.

She continued, "On *Vanity Fair* shoots, it happens because sometimes actors and actresses feel more comfortable with things that are vintage or distressed, and you credit a designer even if it's not really the designer."

Elizabeth Salzman, fashion director at *Vanity Fair*, told *The Observer*, "It's not that they feel more comfortable, but the pictures look more real. And the actors are like, 'No, I'm not being paid to stand around and model.' It looks like the clothes are theirs."

Sarah Polley, the young Canadian star of *The Sweet Hereafter*, told a reporter for *Vogue* that the overallis and jacket she wore on *Vanity Fair*'s April Hollywood cover, which were credited to Tommy Hilfiger, were secondhand garments she had bought at age 14.

When asked about the Hilfiger faux pas, Ms. Salzman said, "One of the assistants made a mistake. Honestly, we make mistakes. There are 58 people on the set. It happens. It made sense, too, because Tommy's whole collection was like that for that season."

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Designers' Dirty Secret: Secondhand Schmattes

Who knew what the labels were? And *Per Lui* credited it all to Italian designers. I'm sure the designers were really thrilled they had Frank Sinatra wearing their suits.