

Warmup sounds
"Chapter one!"

Once upon a time, six years ago, I was given a glimpse of the future. But that future is now the past so at this point, you've seen it too

Avery [00:23:40.27] at- oh my god so these are jeans for 2018. Oh my god!

In 2016 I was allowed to see what blue jeans would look like in 2018. Because I was at the office of WGSN, perhaps the world's largest trend forecasting company. Almost every major brand and retailer consults them.

Sarah [00:01:13.05] and they're subscribing to us to kind of get a projection of what to expect in consumer patterns and changes over the next two years.

And it was so exciting that trend Forecaster Sarah Owen would let me look at WGSN's website and see the jeans of the future, because normally WGSN charges thousands of dollars to look at their predictions.

*Sarah [00:03:04.04] at- and what does WGSN stand for?
And this is where I'm not sure because I know we went through some rebranding. And its kind of become an acronym that doesn't really have a meaning?*

So that was all from a story I did about WGSN in 2016 and ever since I've been minorly obsessed with this company. It was the same feeling as when I was a kid and someone told me what sex was. It was like... Is everyone doing this? Is it everywhere? but no one is talking about it? In the case WGSN it turns out. Yeah, kinda! So many companies do use WGSN. I started asking everyone I spoke to whether or not they consulted it- even this director of menswear at a company that makes hawaiian shirts.

*Avery [00:15:45.05] at-do you use WGSN?
Ada: mmhmm. Yeah.*

They make aloha shirts- the directive would seem pretty clear. We all know what aloha shirts are supposed to be. But the design department wanted reassurance and a second opinion on how they saw silhouettes shift.

Ada [00:24:08.10] There's a shift happening now because it was huge boxy shirts, right? and that was the norm for a long time. then it started to get smaller and trimmer fit? ... So we started to bring our fits in - but now its shifting the other way and becoming boxy and oversized again.

So everything is a cycle. That's a truism. But once I learned about WGSN I couldn't help but wonder the role that forecasters like WGSN play in the trend cycle. If every company is using

them, is WGSN creating the trends? And then do people buy the trends just because they are there?

Sarah [00:31:15.05] at- is the tail wagging the dog... so many people subscribe to WGSN- if you said, you know, clear plastic studs are going to be in style in 2018. People will probably use them...

*Sarah [00:31:33.14] the chicken or the egg?
at- yeah!*

Sarah [00:31:35.02] yeah thats always a hard one because like I said we do have some of the most influential and recognizable brands in the world using us, so if we are giving them that insight and information that they should be doing a certain trend, its like- did we create it or was it actually about to come to fruition? So thats a hard one to directly answer.

And you would think that I, now, in 2022, as a person of the future, would know the answer. If WGSN was right about the jeans of 2018. Ever since I did that story, I have periodically been asked what I saw. If the jeans of the future ever came to be. And I have to admit. That I absolutely forgot. I don't remember at all. I dunno- a bunch of other stuff came up in the last six years.

Avery: [00:21:55] Oh, my God. So these are. These are jeans for 2018. Oh, my God.

Avery: [00:22:03] So everyone's always like, where were they? Right? What are the jeans of the future? Do you remember?

Sarah Owen didn't remember the jeans of the future either.

Sarah: [00:22:13] I dont remember the visual we looked at - but I can definitely find out.

Sarah is not at WGSN anymore. She went on to found another company called *SOON Future Studies*. Which takes a bit more of an academic approach to future research- Sarah will write up these long comprehensive multi page in depth analyses about everything.

[00:11:42] What I'll do and what we'll will do on our team when we're looking at trends is, well, we'll always look at it in a context of mega macro and micro. Because that helps you differentiate between whats kind of a fad and what has longer legs and is going to make a shift in the world.

Trends often get talked about like fads. But trends and fads are different. Trends are longer than fads. Fads are often a look or a product or an idea that gets really popular in a small subset of the population- they hit, and then as quickly as they came, they go away. A trend is something that has a societal impact on a wide scale. A trend has resonance because it hits the zeitgeist. That's what Sarah Owen says *true* Trend forecasting is all about. Connecting microtrends, like clothing, to larger societal shifts. AKA Megatrends.

The mega framing of the world? Which is decades long. To me that's how you really start to see trends in the framing of the time horizon they'll exist in.

So do you want an actual trend report? Do you want to know what the Megatrends are? Here's your trend report.

Sarah: [00:18:37] We are seeing demographic polarization. We are seeing increasing. Wealth inequality. We are seeing a weakening of global institutions. We're seeing the climate crisis unfold. And then there's also the mental health crisis. I may be missing a couple and there's a lot more.

Avery: [00:35:47] Arent you worried that- I think a lot of people could look at your macro trends and be like, Yeah, those are all the things that keep me up at night.

Sarah: [00:36:29] I think so- in the sense that- you're saying that the megatrends we're so in it that they seem obvious. Is that what you mean?

Avery: [00:36:34] Yeah. And especially if we're like, well, then what? What is this? What is trend prediction?

Sarah: [00:36:51] Yeah. I mean, I think. Anyone can identify a trend whether its mega macro or micro. What people can't do is see the marriage of that trifecta coming together. So yes you could exist in todays current climate and feel the burden of the climate crisis, you could suffer from anxiety. You know you can see and spot the mega trends but can you see and spot the connections and impact ...but it's not saying that, oh, you know, weakening global institutions means you're going to be wearing this kind of pattern. It's not that clean cut. You can reverse engineer those stories.

I think a lot of trends are getting reverse engineered right now. Or at least some have to be. There are so many trends now.

Fairy grunge/ ballet core/ weird core/ "lets talk about the twee aesthetic from the late 2000s"

It feels like there are simultaneously more trends than ever and also trends don't seem to really matter?

"Clown core also known as circus core or clown punk"

"Pendulum will swing back to indie sleaze in the next couple of years."

And this attitude toward trends feels different from the first time I talked to Sarah back in 2016. There are too many trends now- or maybe just so many more trend forecasters? Sarah says its just because there's so much data.

Sarah: [00:11:08] *because you see so much pattern recognition and connect the dots and therefore, oh, there's a trend, you know, there you go. And so all of a sudden, you could almost reverse engineer anything to be a trend. Just by default, there was so much collateral and data and research out there. everything is almost a trend in the sense.*

This influx of trends creates the illusion of feeling there are so many trends that nothing is out of trend. Like there are so many styles happening at once that almost everything is up for grabs and ok. And as if to prove this point, Sarah Owen did very kindly end up asking a colleague for back at WGSN trend report for 2018, and she sent it to me. And sure enough there were the jeans of the future that had shocked me so much in 2016. They were wide legged jeans with dark dyed accents on the sides. And it was so funny. When I first saw them they *did* look very new. So much so that I gasped at them. But looking at them now, I was sort of indifferent to them. Those jeans did not look cutting edge. And they did not even look outdated. They didn't look like anything to me. They were just another style of pants. Another trend in the veritable ocean of trends

Rachel: [00:05:33] *Everything is a trend. We're constantly being told that this is a trend. That is a trend.*

Rachel Tashjian, the fashion news director at Harpers Bazaar is tired of talking about trends

It's funny, a lot of what is happening now is not forecasting. It's really like saying something is already happening. And a lot of it is manufactured by social media. Like by its nature, social media encourages trends and encourages many people to act in a similar way

[00:06:05]... And they're all sort of meaningless because there are so many of them. It's like grains of sand or something. // // [00:05:26] *I would say probably the only real trend right now is like trendiness itself.* [00:04:03]

So I've been reading a lot of trend forecasting books. And a number of them have said that a lot of trends come with countertrends. Which is different from a backlash. A countertrend just means that two opposing trends can be "in" at the same time- they are just opposite reactions to the same set of circumstances. So minimalism can be in at the same time as consumerism. 24/7 connectivity can be "in" at the same time as the desire to disconnect and go live in the woods. And so while trendiness itself might be a trend. I think there is a countertrend. A trend that turns away from trends entirely. And there's a look that goes with it.

Avery: [00:19:35] Well, it seems like its a reaction to trends. It seems like people are tired like you are, and they're like, yeah, just these these are trend-less clothes.

Rachel: [00:19:41] Right. I mean. I definitely think there's something to it.

I do have an idea what we will be wearing in the future. It's a style so obvious that I didn't realize it was a style at all. Americans have been wearing some version of this style since the early days of this nation. And this look has since been exported this look all around the world. And I

think we will continue to wear some version of this look going forward. And I think I know why. But I'm going to need to use the entirety of this season of Articles of interest to tell you.

***doo doo doo doo* -- break 1**

It is so tempting to point to a trend forecasting company like WGSN and be like "aha see trends are a conspiracy!!!" But WGSN is just one company - one of many. And ultimately, as much as designers and manufacturers can follow WGSN's lead and obey their predictions- the clothes still have to be purchased for them to actually make them in trend.-They need to find their way into stores and retailers for them to be successful. Which means the clothes need to be selected by someone like Peter.

Peter [00:03:01] I'm an apparel buyer, a men's, a men's apparel buyer.

At the time I talked to Peter, in spring of 2022, Peter worked for a very big online fashion retailer - his job was to determine what this massive online shop would stock and what would actually be available for consumers to buy.

Peter [00:50:06] I am pitching my trends for fall 22 right now.

And of course Peter was not just judging whatever *he* would want to stock. He had to think of what the consumer would be likely to purchase. What is in trend. What is connected to larger impactful forces in greater society. And so it seemed counterintuitive that in spring of 2022 Peter would show me a book from 1965.

Peter [00:00:59]It's an English translation of the 1965 book *Take Ivy*

Take Ivy was an anthropological study of what the students wore on the Ivy League college campuses in 1965. This English translation of the book didn't come out until 2010- and I'm pretty sure around that time I encountered it for sale at a J. Crew

Peter [00:09:36]originally it's published in Japanese for the Japanese market

Take Ivy is mostly pictures of beautiful young white men walking to and from class, lounging in archways, going to sports practice. And you lose track of which college is which and it all blends into a beautiful midcentury homoerotic American dream. But it's actually quite comprehensive, as a culture study.

Peter [00:08:22]So there are short essays about Ivy League students and culture. There are kind of these miniature glossaries about different apparel terms about the colleges themselves. **[00:10:27]** Like it talks a lot about the architecture of the school, how large the campuses are, how students need bicycles, that kind of thing to inform the conversation that it's having about dress

And my god. How to explain how these college guys are dressed.

Jason: [00:00:39] Ivy style is kind of difficult to explain.

Jason Diamond is a writer and contributor to GQ.

Jason: I just tell people you start with this book called Take Ivy.

And in Take Ivy they are wearing KHAKIS.

Jason: [00:09:55] like, loafers and like a pair of madras shorts

And chunky knit sweaters and sweater vests

Jason: [00:54:58] There's a guy with a blazer and a collared shirt, but it's not like a collared shirt you'd wear with a suit?

It's Ivy style.

Jason: it looks so neat to me!

It's kind of a variation on the style more commonly known as preppy. Although some real die hard fashion nerds are definitely going to get mad at me for calling Ivy Preppy.

Jason: [00:59:41] because some people say, Oh, well, Ivy and preppy are totally different and I don't really think they are

Avery: why not

00:59:50] I just think one developed from the other.

Describing the difference between Ivy and Preppy is like parsing the difference between Rock N Roll and rock. There *is* a difference but it's mostly a matter of chronology. So- for now- I am going to use the terms Ivy and Preppy interchangeably.

Jason[00:30:17] It's like if you want to, like, say, Ivy, preppy, whatever, technically you are talking about going back to that book, you're talking about that one that's like again, the Bible for this.

So Take Ivy is an amazing document. Because these guys really look fantastic. And it's not for the clothes themselves. The garments are pretty conservative. It's about *how* the students are wearing this stuff.

Jason: [00:02:42] So you have these guys who come from these like really well-to-do upper crust white families, and they're kind of going out of their way to dress down a little bit, but it looks kind of cool. So it's sort of anti style without even being anti style.

Because these guys are making some CHOICES.

Rachel: You know, rolling up the sleeves, layering the shirts over other shirts, layering the shirts over sweaters!

Rachel Tashjian is all about it

Rachel: [00:54:49] To me, that's what the best part about this clothing is like layering the things and like rolling things up in a strange way. You know, there are such great images of like these guys going to crew practice and they're wearing like sweaters and like shorts and like athletic shorts or they have their pant- they have chinos on, but they're rolling them up because they're getting into the water like that sort of style that comes from utility and sort of this kind of self-creation - that's what makes it really fun.

And that's what the Japanese authors of *Take Ivy* are so fascinated by. They keep coming back to this one point over and over again- like wow these kids aren't even trying! They're just tossing these things on, yet they each look so unique and good and different from each other!

Rachel: [00:21:20] That's what the clothing is about. That's why *Take Ivy* is so popular. Because you see people given the same limited palette who are doing these ridiculous things. There are really strange choices made by the people wearing those clothes- especially in that book.

Jason: *[00:08:59]* that's why I tell people I go back to the book, I go back to *Take Ivy* because like you look at these guys and they're not trying- That's it. If you're not trying that is and you look cool, that's like always going to be cool. I can't fight that.

And so *Take Ivy* is kind of a cult classic- especially for menswear nerds. It has helped define what midcentury style was. It's become sort of a definitive record. Because no American would have thought to photograph and observe all of this. Only someone visiting from another country would have bothered to catalog and recognize this look so thoroughly.

Peter *[00:26:57]* *[00:26:57]* It was funny to me to read about this writer's experience of men in loafers without socks on and how subversive and rebellious he found that?

Peter the menswear buyer says the authors of *Take Ivy* really nail it on the subtext. They know that this is not a look about dressing appropriately for the occasion of learning. That what the students are playing with -are markers of class.

Peter *[00:11:55]* They're like cutting denim into shorts. They're cutting the sleeves off of a sweatshirt like they're walking barefoot between classes. And that was such an interesting tension for me between like these markers of obvious wealth, right? But that like the real signposts, at least for these people writing this book are those things that suggest the opposite, right? Like this kind of uncaring ness

Avery *[00:28:06]* *[00:28:06]* But it's not like you would look at these clothes and be like, Hey, everyone looks really good. This stuff is still in style. *[6.4s]*

Peter [00:28:14] [00:28:14]This very much is.

Peter pointed at a coral colored cardigan. And then he went through Take Ivy methodically and pointed out

Peter [00:50:06]like tweeds and tartans

all the items that were similar to what he was intending to purchase for fall 2022.

and /I see a lot of like this kind of loafer

Peter [00:29:49] [00:29:49]this I just bought from bleeped brand fall twenty two

Avery: No way.

Peter: [01:18:15] Yeah, this is still very much a part of the conversation. Preppy comes back in and out. Yeah.

Avery: [00:45:18] *you agree that it's a trend right now, the preppy thing.*

Sarah: [00:45:25] *Yes. Yes, very much so. Oh, my God. So much so.*

Of course, I asked Sarah Owen for her trend forecaster take.

Sarah: [00:36:20] You do see the manifestation of preppy clothing coming through the mainstream, for sure. If I had to start to cross analyze why on the spot, thanks Avery.

It might be wanting some control in the world

[00:05:54] Like it's very put together and it seems to kind of have this this visual cue of being, Oh, I've got my shit together.

Or it could be because, as Sarah says, looking educated is in and being smart is sexy

[00:37:31]we saw that when we thought about the changing face of influences and how we saw influences five, ten years ago being very lifestyle and fashion and aesthetic driven. And now it's more about like who's got a who's got opinion, who's an expert? Who's that psychologist you follow? Who's that engineer you follow on Twitter. People are hungry for knowledge in a world of fake news and misinformation.

But do note that Sarah did not give what I *thought* would be the most obvious answer. Which is that dressing Ivy makes you look rich. It makes you look like you went to a private school and you have no debt. Like you can pop into the lobby of the yale club with no eyebrows raised. Like you know how to ride a horse. Which, in 2022, makes no sense that it would be in trend.

Derek: I just don't think the social connotations of Ivy are easy to swallow.

Derek Guy writes for Put This On and his own website Die Workwear.

Derek: [00:39:53] People do not necessarily want to dress like these people.

Avery: [00:39:57] So these people being.

Derek: [00:39:59] Basically like rich white people, like aristocrat – old money people.
[00:43:49] *So it's hard to sell that image when we're a little bit more politically aware of what are some of the darker sides of that world.*

Right. But if Ivy is indeed back- maybe that means it's no longer the look of rich white people? Maybe *the meaning of the look* is shifting. Or has shifted.

[00:51:28] I think what a lot of what a lot of fashion is is like convincing people of things through imagery. It's not necessarily in making a great product.

Rachel Tashjian of Harpers Bazaar again.

Rachel: [00:51:06] Most designers today are not really a lot of designers really are stylists. Right. They're not necessarily like inventing or creating new clothes. There are very few who actually can do that. And also-

Avery: [00:51:20] Like, finding an entirely new way to, like, cover a shoulder.

Rachel: [00:51:24] Mm hmm. Exactly. [00:51:25][0.7]

Essentially - these days trends are less about “oh mini skirts are in” or “skinny ties are out” – I mean to some degree this can be true, but more often looks are not about individual garments and it's more about a vibe.

[01:13:55.08] *Derek Guy: I dont think of outfits as artistic expression but social language. so I think of- when people put together an outfit I think of it as in like writing a sentence.*

An outfit is a sentence that says This is what I am doing today, this is what the weather is, this is who I am. So, as menswear writer Derek Guy puts it, a lot of fashion references archetypes. The punk. The cowboy. The raver. The blue collar worker. These are frames of reference that already exist. And you can tell, subtly, even if you dont overtly name it- if a jacket is sort of workwear looking or western looking or biker-looking. Implicitly you know if you are dressed up like a businessperson, or a bohemian or an intellectual... or whatever like normcore or coastal grandma or whatever the new archetype might be-

Derek: [01:24:02] *It can't be a completely new thing... You can't just introduce a random word and then expect it to catch on. It has to be a way that people can fit into the way they use language*

If you were to leave the house wearing, say, a feather boa with a fireman's jacket - it wouldn't send a clear message. It's also why something totally new on the runway looks ridiculous, to

the point where it almost doesn't register and you're like "whatever that's weird." Because it's a totally new thing. It's illegible.

[01:13:55.08] *you know, Noam Chomsky says you can make up this random sentence*
Noam Chomsky created the sentence that is grammatically correct

but it doesn't necessarily mean anything.

Colorless Green Ideas Sleep Furiously- That's what its like if youre wearing a fireman's jacket and a feather boa. You can wear clothes but sometimes they dont make sense together.

*because you have to communicate with people. and I think dress is the same way.
People dress in a way to communicate certain messages. So that sentence has to make sense- it has to communicate something.*

So this is part of why so much of commercial mainstream fashion tends to stay within the symbols and messages we already know. *When* clothing is understandable - it references a world and a set of meanings. Even! if we don't consciously realize it. And so I think for a long time, a lot of us have been dressing in reference to one particular world. I think a lot of us have been dressing like college students.

Derek[00:45:22] everybody wears Ivy because there's a certain section Ivy that's just clothes. Flat front chinos is just clothes. A Oxford button down is just a dress shirt. It's just what people wear.

I mean this is why no one calls it Ivy. And no one really uses the word Preppy. Now these clothes are mostly called "classics" or "basics."

[00:46:00] So these things have become so popular and so consumed by everybody that they are no longer an aesthetic. They're just clothing. So it's difficult to say whether or not Ivy's going to come back because

Avery: it's just here.

Derek [00:49:52] yeah, it's just canon. It's just what people wear. It's just clothing.

They're just standard. They're not the clothing of the subculture, its the clothing of the dominant culture. And Ivy has gotten to this place because it has weathered massive megatrends in culture. Like, not only has it survived trends—it has survived trends in how trends themselves have operated. But I'll tell you what I mean. After the break.

-----BREAK 2

When you think of clothing as a language that needs to be registered and understood— it makes sense that groups of people would all want to use the same words and slang. That people would dress in similar ways. That people wouldn't just want to dress like colorless green ideas sleep furiously. And it makes me think that trends are not some sort of conspiracy of magazines and social media and WGSN. That trends are a means of being understood. That maybe trends are, to a degree, something innate in human culture? A way we know how to follow each other and move within our time.

Sofi [00:08:52]I mean, spring blossoms come out and everyone is suddenly aware of new life and the presence of spring, and that's associated with different colors. And we're all feeling that collectively together because we're living in a world that changes every day and we're all responding to those changes together.

Sofi Thanhauser is the author of *Worn: a people's history of clothing*.

Sofi [00:09:23]I think sometimes the corrosive feeling part of trends is that they're so aggressively capitalized on. But I don't think there's anything innately wrong with the way we feel things in unison sometimes. I was in Wyoming a few years ago and I went to this bluegrass jam and you could participate. And I had a guitar with me and I just came. And I wondered how everybody knew when to do the chord changes, and I didn't understand how. But being in the circle, you could just feel, Oh, it's time to change. And I think it's sometimes like that with trends. Obviously it can be brutal too. I mean I remember junior high and the way trends happened. It wasn't fun- it was just survival.

Trends can be vicious. And they can be a weapon of mass consumer culture. But as much as I would like to accuse trends of being a byproduct of capitalism- I think trends are larger than that. There were of course trends under feudalism. In the court of Louis XIV- high end fashion trends were there - they were just very strictly dictated by the monarch.

And the deal was you can't wear silk after such and such a date. You have to switch over from winter fabrics to summer fabrics on this date. No questions asked.

Because the trends were set by the king- no wondering where they came from—you had to keep up with trends as a show of obedience and patriotism. Louis would change fashions every season- as an active way to help the French textile industry.

Sofi [00:16:26]Oh yeah. So Lyon was the center of silk making at that time. And the silk makers in Lyon change patterns every year so that it's obvious if you're wearing last year's silk.

But in the transition from Feudalism to capitalism, when suddenly there were no more strict overt rules about what to wear and there were no more permanently affixed stations in the court, suddenly you couldn't tell what class someone was by what they wore

Sofi [00:05:35] Once the noble woman is no longer the only one allowed to wear silk. For instance, if the rich lawyer's wife can also wear silk, then the noble woman has to wear her silk dress in a way that cannot be imitated by the lawyer's wife. So then, of course, the lawyer's wife wants to have that. And so then the aristocratic woman has to move on and it becomes more and more rapid.

And this became sort of THE 19th century definition of how trends start and spread,

Derek: if the elite are wearing something, then you want to dress like the elites

Derek Guy again

Derek: just because you want to portray yourself as being of a better status.

So. That whole trickle down theory doesn't entirely hold up now, which I'll get into. But it is the most simple manifestation of what trends are at their core— which is a ripple effect of imitation. At their root, trends come from the tension between wanting to stand out and wanting to fit in. *Both* desires have to be present for trends to disseminate. Because if everyone wanted to stand out we'd all just be dressed in our own weird nonsense way like colorless green ideas sleep furiously. And if we all wanted to dress the same we just would wear little uniforms and that would be that.

Derek: [00:16:39] fashion is both your desire to project yourself as an individual within a group, but also say that you are part of a group to outsiders.

So most early 20th century writings about trend dissemination use these ideas of an ingroup and an out group based almost entirely around class and economics. And Class is still at play in trend dissemination, but it's really not a clear cut trickle down effect anymore.

Derek: [00:06:27] *t's no longer the case that you just want to dress like rich people. Rich people might want to dress like artists, and artists might take inspiration from the working class. Some people might take their fashion sense from the working class that's not even existing today. They might take it from like 1930s or 1940s or whatever. So I think class plays a role, but it's not as simple as who owns money. It's more like who has social capital. It's not necessarily financial capital.*

Avery: it's clout

Derek: Yeah, it's clout. Yeah.

Because in the mid 20th century there was this shift. From wanting to look rich to wanting to look... cool. That nebulous unknowable undefinable thing. That you only know when you see it. And that's what the Japanese authors of *Take Ivy* loved about Ivy. It wasn't because they wanted to look American or look rich or look like they went to Harvard. They just thought Ivy

clothes were cool. And I guess they are! I guess they are a bit cool. I just didn't recognize them as a look at all!

Jason: [00:18:13] wife always makes fun of me. She's like, why do you have so many navy blazers like the Brooks Brothers- I'm like navy just looks good. You can wear it with pretty much anything.

Rachel: [00:19:12] a button down shirt sort of like, looks great on everyone. [00:19:21]

Derek: [00:51:58] Ivy was also part of this like middle class uniform, that masked class to some degree . so that even the bosses in the employees dressed the same.

Rachel: [00:49:29] Part of the experience for preppy womenswear-.It's the act of going into the section and like borrowing from the boys that is still like essential to the style.

Jason: [00:53:00] Martin Luther King. He's kind of got this like preppy look or you look at a picture of Allen Ginsberg and he's kind of got this preppy look or Jack Kerouac or any of these important Americans. They all have a little bit of preppy in them. There is something sort of rebellious about this. And you don't have to be a member of the young republicans club to dress this way.

Derek [00:44:39] It was the uniform of black jazz musicians. It was the uniform of people who didn't even go to college. It was just an American look

And yet. Take Ivy ultimately is a vision of America that does not exist anymore. And maybe never did.

Derek: [00:59:15] cuz if you go to Harvard and Princeton and Yale, the majority students are not dressed like this. When Take Ivy was written, the majority of students were also not dressed like this.

Because Take Ivy. That bible, that reference, that cult classic authority on what this look is. Turns out to be not exactly... true.

Derek: [00:59:28] They like staged this whole thing for the book. So that world died long, long time ago.

Take Ivy, as you will come to learn in the course of this story, was made as a form of propaganda. For the company that published this book - there were very high stakes to make the Japanese public think that Americans dressed this way. Which, like, sure some Americans used to dress this way. But it was once a very small very elite world and the style should have died out or disappeared entirely at various points in history. But against all odds, ivy has been reincarnated over and over again. To the point where, I think, it will never quite go away

Sarah[00:13:56] But for now, it's really hard to say what the future holds for that. Like, I would have to spend three months kind of analyzing the the macro landscape, to

understand what preppy will look like in two years. Where will it resonate? And things like that so.

Avery: [00:14:43] So I ...kind of now I... I'm like, I think I might be doing that.

In fact, I did do that. So this is my trend report. Let's take Ivy.

Articles of interest a proud member of radiotopia, from PRX

It is written, cut, and performed by Avery Trufelman

Kelly Prime edits the scripts and makes them make sense

Ian Coss does mixing mastering and sound design

Jessica Suriano checks all the facts

The logo art is by Helen Shewolfe Tseng with Photo by Matty Lynn Barnes

The theme songs are by Sasami, with a collegiate reinterpretation by the Beelzebubs, the Tufts University acapella group.

Additional music by me and Rhae Royal- whose work you can find at rhaedawn.com

Special thanks this episode to: Zach Fischman! And Sai Sion (sigh seeyon)

And gratitude forever to Roman Mars.