

江南大学图书馆



20154518

BAG

THE ULTIMATE FASHION
ACCESSORY



SUE HUEY • SUSIE DRAFFAN



BAG

THE ULTIMATE FASHION
ACCESSORY

Sue Huey Susie Draffan

Laurence King Publishing



Published in 2009.
This edition published in 2013 by
Laurence King Publishing Ltd
361-373 City Road
London EC1V 1LR
United Kingdom
Tel: +44 20 7841 6900
Fax: +44 20 7841 6910
email: enquiries@laurenceking.com
www.laurenceking.com

Copyright © text 2009 Sue Huey and Susie Draffan

All rights reserved. No part of this publication
may be reproduced or transmitted in any form or
by any means, electronic or mechanical, including
photocopy, recording or any information storage
and retrieval system, without prior permission in
writing from the publisher.

A catalogue record for this book is available from
the British Library.

ISBN: 978 1 78067 019 5

Design: byBOTH

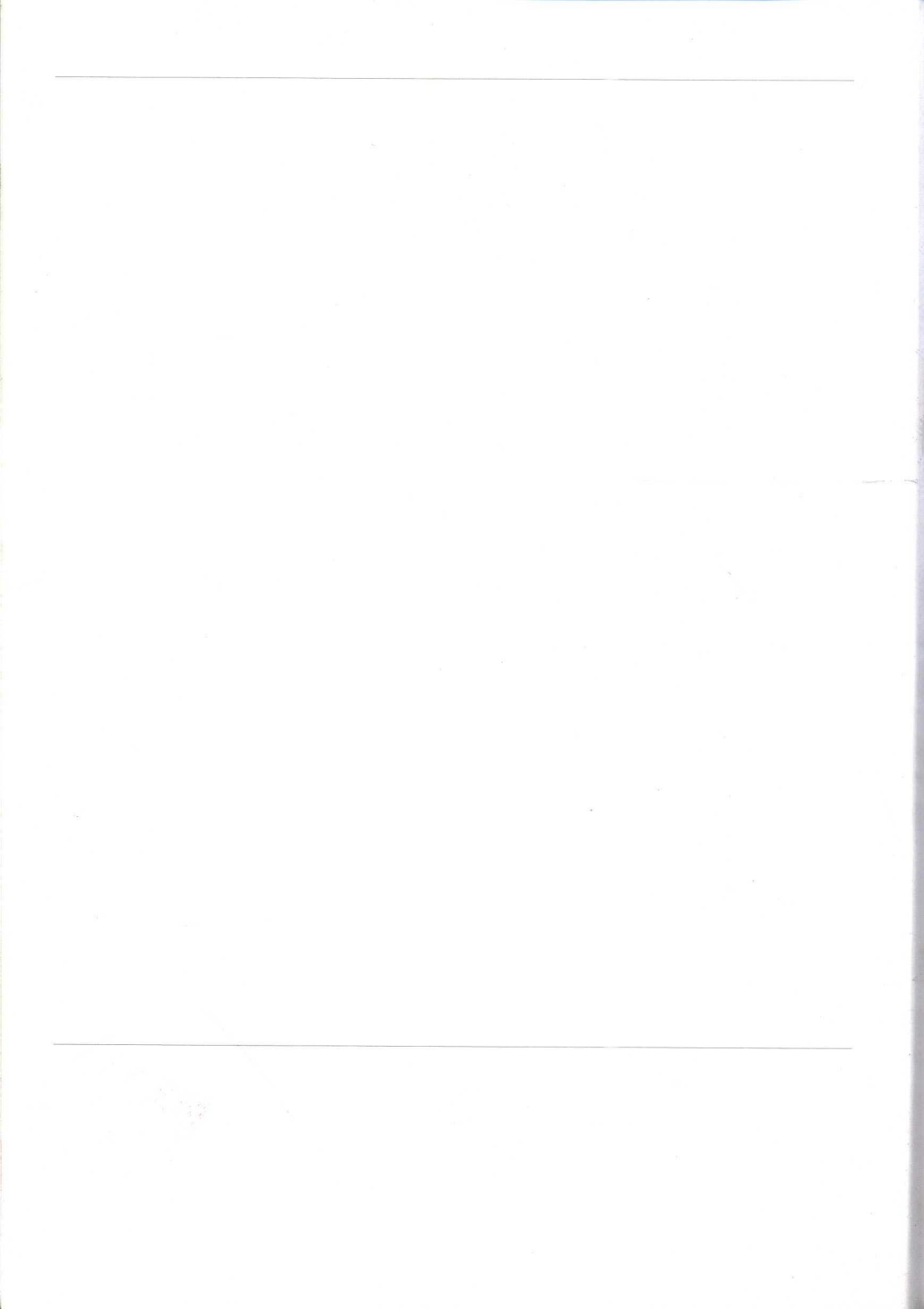
Project editor: Gaynor Sermon
Project assistance: Claire Murphy and Alison Bishop

Commissioned photography:
John-Paul Pietrus www.johnpaulpietrus.com
Retouching and digital artwork:
Nick Nedeljkovic www.happyfinish.com

Printed in China

| | |
|-----|-------------------|
| 6 | Introduction |
| 12 | Anya Hindmarch |
| 18 | Botkier |
| 24 | Bulga |
| 30 | Burberry |
| 36 | Chanel |
| 44 | Charlott Vasberg |
| 50 | Chloé |
| 56 | Corto Molto |
| 62 | Dolce&Gabbana |
| 70 | Erva |
| 76 | Halston |
| 84 | Hermès |
| 90 | Isaac Reina |
| 98 | Jamin Puech |
| 104 | Jas M.B. |
| 110 | Jérôme Dreyfuss |
| 116 | Kaviar Gauche |
| 122 | Lara Bohinc |
| 128 | Liberty of London |
| 134 | Lowe |
| 142 | Marc Jacobs |
| 148 | Moschino |
| 154 | Pauric Sweeney |
| 160 | 3.1 Phillip Lim |
| 168 | Pierre Hardy |
| 174 | Ports 1961 |
| 180 | Rocio |
| 188 | Versace |
| 194 | Vivienne Westwood |
| 200 | Zagiani |
| 206 | Credits |
| 207 | Acknowledgments |

BAG



BAG

THE ULTIMATE FASHION
ACCESSORY

Sue Huey Susie Draffan

Laurence King Publishing



Published in 2009.
This edition published in 2013 by
Laurence King Publishing Ltd
361-373 City Road
London EC1V 1LR
United Kingdom
Tel: +44 20 7841 6900
Fax: +44 20 7841 6910
email: enquiries@laurenceking.com
www.laurenceking.com

Copyright © text 2009 Sue Huey and Susie Draffan

All rights reserved. No part of this publication
may be reproduced or transmitted in any form or
by any means, electronic or mechanical, including
photocopy, recording or any information storage
and retrieval system, without prior permission in
writing from the publisher.

A catalogue record for this book is available from
the British Library.

ISBN: 978 1 78067 019 5

Design: byBOTH

Project editor: Gaynor Sermon
Project assistance: Claire Murphy and Alison Bishop

Commissioned photography:
John-Paul Pietrus www.johnpaulpietrus.com
Retouching and digital artwork:
Nick Nedeljkovic www.happyfinish.com

Printed in China

| | |
|-----|-------------------|
| 6 | Introduction |
| 12 | Anya Hindmarch |
| 18 | Botkier |
| 24 | Bulga |
| 30 | Burberry |
| 36 | Chanel |
| 44 | Charlott Vasberg |
| 50 | Chloé |
| 56 | Corto Molto |
| 62 | Dolce&Gabbana |
| 70 | Erva |
| 76 | Halston |
| 84 | Hermès |
| 90 | Isaac Reina |
| 98 | Jamin Puech |
| 104 | Jas M.B. |
| 110 | Jérôme Dreyfuss |
| 116 | Kaviar Gauche |
| 122 | Lara Bohinc |
| 128 | Liberty of London |
| 134 | Lowe |
| 142 | Marc Jacobs |
| 148 | Moschino |
| 154 | Pauric Sweeney |
| 160 | 3.1 Phillip Lim |
| 168 | Pierre Hardy |
| 174 | Ports 1961 |
| 180 | Rocio |
| 188 | Versace |
| 194 | Vivienne Westwood |
| 200 | Zagiani |
| 206 | Credits |
| 207 | Acknowledgments |

LOVE BAGS

It is a widely acknowledged Fashion Fact that there are two items in a woman's wardrobe that she should invest in, pieces that are classic yet instantly update an outfit, and are financially justifiable as they will be kept forever and worn again and again: one is a coat, and the other is a handbag.

It is impossible to overstate the significance of a handbag to a woman. More than just a repository for our day-to-day essentials, a bag becomes an extension of ourselves – it holds our lives, our everyday worlds. Someone who realized the importance of this was Gabrielle Chanel, who created a hidden pocket in the interior of her iconic 2.55 bag, in which to keep 'a woman's secrets'.

Bags become our favoured possessions, our trusted allies – we take them everywhere with us and often have one for every occasion. Grace Kelly famously used hers to hide a pregnant stomach, prompting Hermès to rename the bag in her honour; Jessica Simpson infamously asked if it was weird to take her Louis Vuitton bag camping; Kate Moss reportedly owns a jaw-dropping 100 CHANEL bags.

A woman's choice of handbag speaks volumes about her: it projects an image, revealing who she is and who she would like to be. A bag can bring out our obsessive natures, betraying a compulsion to possess a little piece of luxury, and it has the power to inspire jealousy and desire. Anyone who's suffered from 'handbag envy' knows it can produce a yearning equal to that of any star-crossed lovers! Women judge each other by their bags, and the bag that you carry can say more about who you are than any other item in your wardrobe.

This book is about the love of bags. It is not about the history of the bag, or the luxury industry of which bags and accessories are a major part, or even about IT bags, which are a modern phenomenon. Rather, it celebrates the very best of beautiful, covetable, lust-worthy design. The designers featured in these pages include classic, long-standing brands that have stood the test of time, such as Hermès and CHANEL; brands that have been established in the last 20 years, including Dolce&Gabbana and Jamin Puech, who excel at bag design and have made a name for themselves in the world of luxury accessories by designing the classics of the future; new labels who are making an impact on bag design and carving out their own niche in the market, such as Isaac Reina and Phillip Lim. What all of these designers and brands have in common is a commitment to craftsmanship and quality materials, and to creating beautiful bags that women quite simply fall in love with.

**‘IT BAGS GENERALLY
HAVE VERY LITTLE
BRANDING AND ARE
OFTEN UNDERSTATED,
IT WAS ALL ABOUT
DESIGN. THE DESIGN
IS WHAT MAKES A BAG
SPECIAL, EVERYONE IN
THE KNOW KNOWS HOW
MUCH THE PIECE COST
SO YOU STILL HAVE THE
STATUS, IT’S LIKE BEING
PART OF A COOL GANG.’**

The handbag has come a long way since its humble beginnings as a pouch to carry coins. By the 12th century it had moved a step closer to its current incarnation, as the first 'designer' pouch was created in leather in Italy, and by the time of the Belle Epoque at the end of the 19th century the pouch had transformed itself into something that we would recognize today.

Even though it has changed its appearance numerous times over the centuries, the handbag has never gone out of style. Even Diana Vreeland, the legendary Editor-in-Chief of *American Vogue*, announcing in the 1950s that

'we are going to eliminate all handbags' couldn't persuade women to give up this treasured possession, and half a century later we are ever more in their thrall, raising handbags to the level of icons, creating a phenomenon out of the 'bag of the moment'.

Stuart Vevers, Creative Director of Loewe, believes that

'The bag became a status symbol for those in the know. It generally wasn't about branding, or even status, quite the opposite: IT bags generally have very little branding and are often understated, it was all about design. The design is what makes a bag special, everyone in the know knows how much the piece cost so you still have the status, it's like being part of a cool gang.'

In recent years it has been proven time and again that a label's profile can be raised enormously through celebrity endorsements. Capture the right bag on the right girl at the right time and you can create a feverish frenzy that ensures you have a 'hit' bag on your hands. What makes an 'IT bag', however, cannot be clearly defined: there are many different types of IT bag, from the obvious – featuring excessive hardware and brand logos that are instantly recognizable and scream status – to the low key but no less luxurious bags that focus on quality and craftsmanship. But fashion moves fast and the quest for the new means that IT bags are often tied to one season and date quickly.

The internet is flooded with websites and blogs celebrating the latest designer bags, salivating over everything from the suppleness of the leather and the quality of the top stitching to the shininess of the hardware. There are social networking sites for handbag lovers, online communities where like-minded bag aficionados share their enthusiasms, and on websites such as ebay thousands of bidders play a game of cat and mouse in online auctions of designer handbags and vintage purses. Bags

‘I LOVE ALL OF MY BAGS AND THAT’S BECAUSE I PURCHASED THEM WITH EMOTION. I FEEL THAT, ESSENTIALLY, THAT IS WHAT A WOMAN WANTS TO FEEL, A SPECIAL EMOTION FOR THE INVESTMENT SHE MAKES. THIS WAY SHE WILL TREASURE HER BAGS FOREVER.’

now have cult followings and the demand for them can make even the sanest person go crazy: when Anya Hindmarch launched her 'I'm Not a Plastic Bag' eco-friendly tote in Taiwan, for example, riot police were called in to manage the crowds.

While demand for the next must-have bag – from the Chloé Paddington to the Marc Jacobs Stam – has persisted from the beginning of the decade, there now seems to be a move towards quieter, more understated luxury.

'I think we are more willing to invest in luxury, choosing to spend on investment pieces with longevity and are becoming less interested in throwaway fashion,'

says Anya Hindmarch.

'I would rather own something luxurious and perhaps "seasonless" that I feel will be cherished for a lifetime than many pieces I will soon tire of.'

The future of the IT bag is uncertain. Some are predicting that the phenomena has run its course, while others believe there is still room for it in the market. In the end, what makes a bag a success is a mixture of timing, luck and, ultimately, a woman's emotional connection with it.

'I think that longevity is always key,'

says Tia Cibani of Ports 1961.

'I love all of my bags and that's because I purchased them with emotion. I feel that, essentially, that is what a woman wants to feel, a special emotion for the investment she makes. This way she will treasure her bags forever.'

These days bags come in myriad shapes and sizes, from teeny lipstick purses to cavernous slouchy sack-bags, and are made from all manner of materials, from Rocio's intricately carved wooden clutches, inlaid with precious stones, to Zagliani's vibrantly coloured totes fashioned from exotic crocodile- and snakeskins made sensationally supple with the injection of cosmetic 'fillers'. Whatever your taste, you can be assured there exists the perfect bag for you: you may even discover yours within the pages of this book, where modern classics like Marc Jacobs' Stam nestle alongside favourites such as the Hermès Birkin and the CHANEL 2.55; where styles range from Jas M.B's fiercely functional messenger bags to Port 1961's sculpted works of art, and from stunningly simple Halston Sacs to wittily embellished Moschino arm candy. Bag yourself a little piece of handbag heaven.



ANYA HINDMARCH

A globally recognized British brand that retains its niche appeal, Anya Hindmarch has grown from a small London boutique to 46 stores worldwide. From her groundbreaking 'I'm Not a Plastic Bag' campaign to her luxurious Bespoke Ebury bags, Hindmarch has made her mark at both ends of the market.

OPPOSITE Capsule clutch in tan wicker-chair leather,
S/S 09.

Founded in 1991
www.anyahindmarch.com