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## CULT STREETWEAR

常州大学山书馆藏书章



## CULTSTREETWEAR

Streetwear is a global phenomenon. The leading streetwear brands, which have their origins in American workwear, West Coast subcultures and extreme sports, are influential beyond the sphere of fashion alone. Incorporating the best graphic design, they have forged connections with the worlds of art, music and advertising that make them as powerful as designer brands many times their size.

Showcasing 32 cult streetwear brands, this book focuses not on me-too labels but the exciting pioneers that have shaped the market since the 1980s. Cult Streetwear tells the stories of the people behind the brands – from LA to the stories of the people behind the entrepreneurs, graffit NYC, London to Tokyo, these are the entrepreneurs, writers, DJs, surf dudes and sneaker freaks who have changed the face of street fashion.

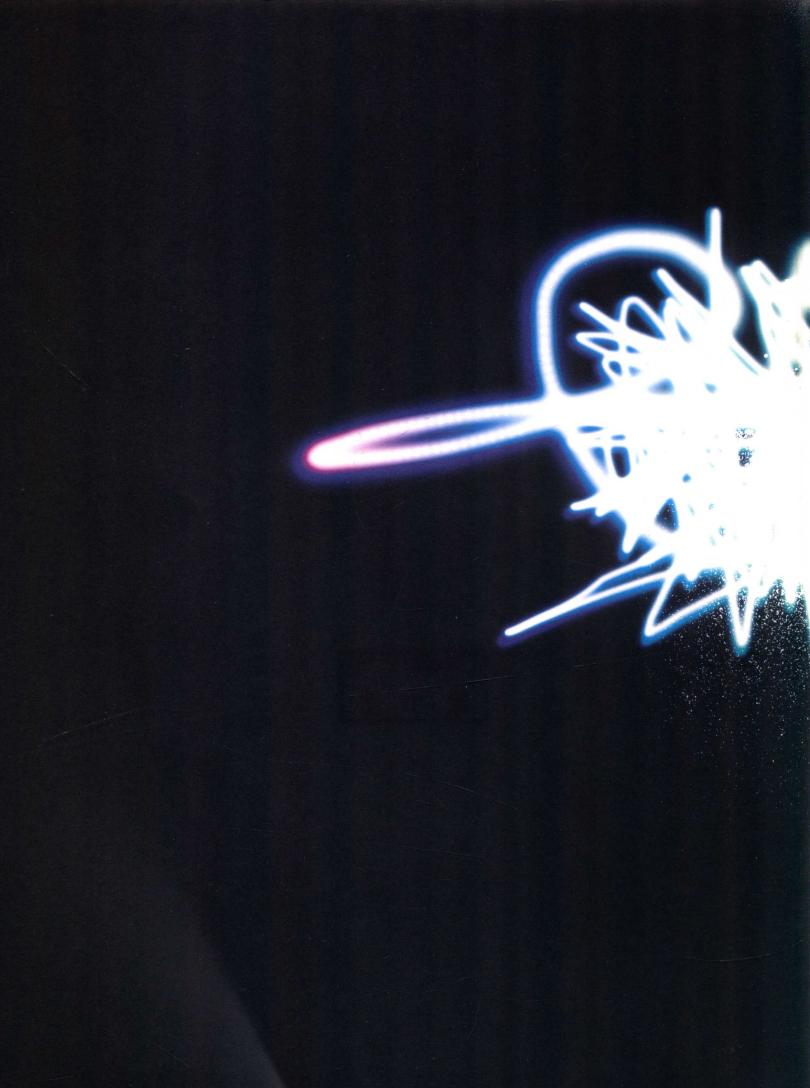
900 illustrations, 800 in colour

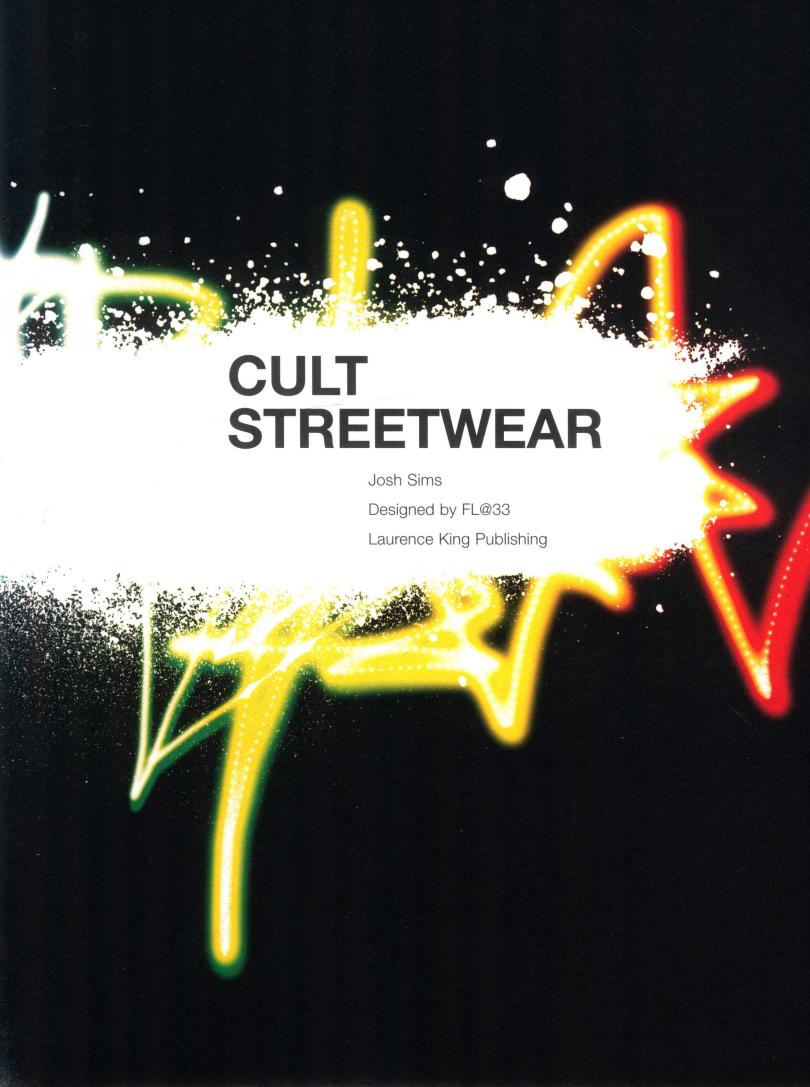
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12	Addict	120	Adidas
18	A Bathing Ape	126	Burton
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28	Evisu	138	Fred Perry
34	Fuct	144	Lacoste
40	Goodenough	150	Nike
46	Maharishi	156	Puma
52	Mambo	162	Vans
58	Mecca		
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70	Neighborhood	168	WORKWEAR
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96	The Hundreds	182	Dickies
102	Triple 5 Soul	188	Red Wing
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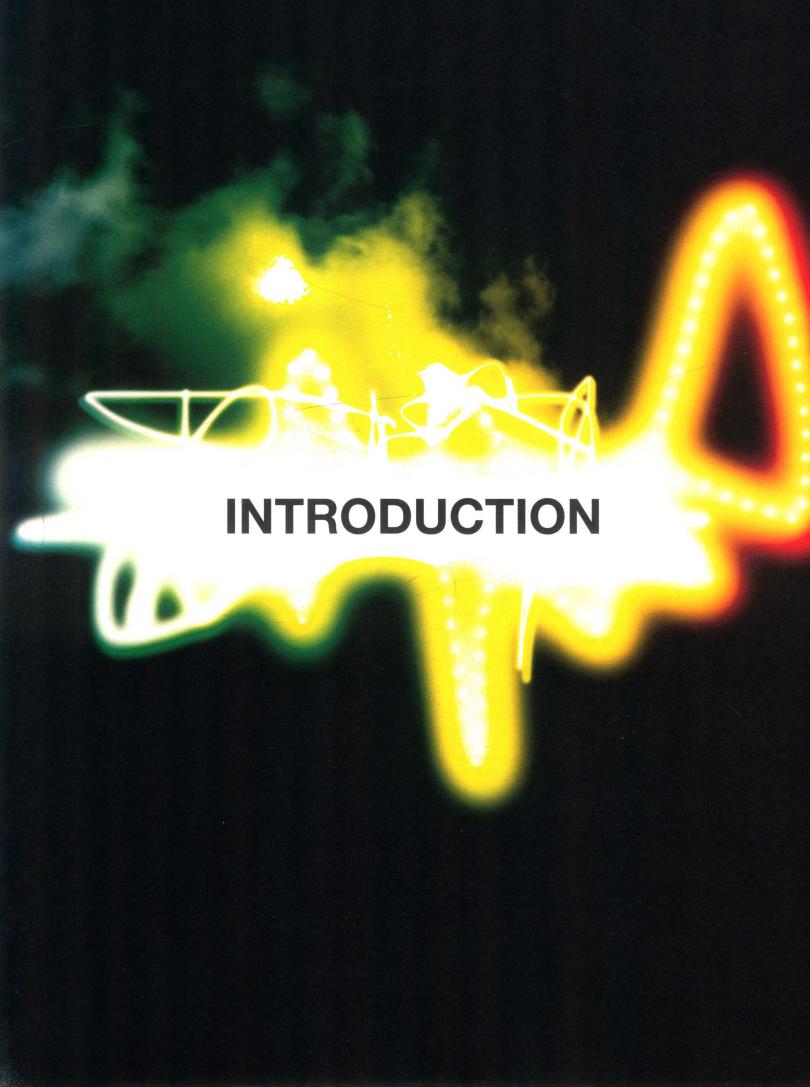






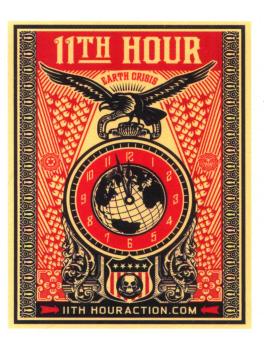
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"When people ask what kind of clothes we make, it's always difficult to explain exactly what we do. Usually my answer goes something like, 'Um, we make streetwear'. Which of course doesn't mean much at all. I'm a streetwear company with a certain aesthetic and influences – skateboarding, the LA lifestyle, rap music, rock music. But there's so much more."

When Rick Klotz, the founder of Freshjive, tried to define exactly what his company does and what label to put on it, 'streetwear', rightly, seemed somehow lacking. In part this is because, seen from today's world, in which streetwear has become a catch-all definition for a multi-billion-dollar international market, the word doesn't capture the dynamism of what streetwear both has been and has become; but it is also because streetwear is such a broad church that the very term lacks the precision definition that so many brands require in order to do them justice.

After all, every type of streetwear might share similar inspiration but be interpreted in diverse ways: surfing, skateboarding, BMX, snowboarding - what have come to be packaged as 'extreme sports' - but also the more cerebral pursuits of art and graphic design; punk, with its DIY ethos, but also avant-garde rock, hip-hop and gangsta rap, with its get-richquick one; the gung-ho, screw-you hedonism of youth, but also a purposeful, politicized, anti-authoritarian activism; the drive of the African-American working class but also that of the white. art-school-educated and middle class. It has been underground and non-conformist in attitude, overground and over-branded when it comes to making a buck; fuelled by insider knowledge and yet sometimes boastful in its brash oneupmanship; with a foundation in grassroots communities of like-minded people, but often aspiring to corporate power and influence; on the surface as simple, comfortable, functional, practical and much imitated a style of dress as might be imagined, and yet one resplendent with codes and details that give the apparent clone a strong sense of identity. The t-shirt, the motherlode of all streetwear, is, after all, the ideal blank canvas on which to give vent to one's values, however consumerist they may really be.

This is where streetwear has come from. And so, too, the paths are diverging where it has gone: worn by teenagers, collected by the middle-aged creatives who grew up with it; quintessentially American, and yet co-opted by the Japanese, with the British and Australians, among others, also offering their own take; a story of clothing, but one inseparable from its often obsessive love of imagery, records, gallery-like boutiques and even grown-up toys; a contemporary style of dress that likes to reference the past, that is outward-looking but also selfreferential; a home to basic products and yet ones that can command vast sums from die-hard fans; an expression of the environment in which it is created, but also a romanticized, mainstream commodity for those who have no connections whatsoever to that environment; at heart urban and yet everywhere. Streetwear is all these things. And it continues to evolve - now one of the world's biggest fashion markets, it is set to get bigger still, as the product-for-sale is increasingly deemed a viable form of creative expression.

Indeed, as the number of streetwear consumers grows, so does the number of streetwear brands. Every week sees the launch, heralding of and, sometimes, disappearance of the latest arrivals; the media and consumer alike trumpets the latest collaboration or limited edition without much inspection of the (often minimal) creative integrity of the product itself; and the streetwear stereotype – expensive and rare sneakers, baggy denims, hoodie and loose, emblazoned t-shirt – has become an easy uniform for the perma-youthful masses. Once, however, a long time ago in a galaxy not so far away, streetwear was not like







this – it was pioneering. That may be hard to imagine, so ubiquitous is streetwear now. But it broke the fashion mould.

Certainly, if the best of high fashion has been a consequence of the 'trickle up' theory, by which designers interpret the style of the streets for the interests of big business or consumers divorced from its roots; and if the best of street fashion has resulted in movements (each 'streetwear' in its own way), be they punk or Mod, grunge, goth, rocker, skinhead or teddy boy, which defined an era and continue to provide benchmarks and widely understood reference points long after their heyday, then streetwear, as it might be more popularly conceived, has been every inch as influential in the way we dress, if not more so. It has helped to casualize the way we dress, for good.

The difference, perhaps, from prior movements (if such a ragtag and often in-fighting group of different interests can be called this) has been in streetwear's scope. Unlike other movements, which were defined by their exclusivity, it has become a global, inclusive (if inevitably diluted) look, worn by teens, mums, pop stars and paunchy pas alike. Another difference is that streetwear has always been self-determining: if the styles of previous fashion movements have been taken from what was already available, the skill being in the selection of what to appropriate and the way it was reassembled, then streetwear, borrowing from the templates of workwear and sportswear but then running with the idea, built itself from the ground up. In so doing, it became both a major business and a cultish, cultural force in its own right.

From the worlds of industry, sport and that of streetwear itself, *Cult Streetwear* tells the stories of the brands and the people behind them. These are the names that, mostly in the mid-1980s through to the early 1990s (though with some harking back 50 or 100 years), together created the idea of streetwear and to which all subsequent streetwear brands owe a debt. This is true, be they

from mainstream store groups, global, glitzy fashion houses, hip-hop entrepreneurs or increasingly, as these pioneers were, from city back-streets too. The selection of brands in this book is not definitive, as befits a look or an attitude that escapes easy definition. Some choices and some exclusions will, no doubt, puzzle. But, unquestionably, all the brands included here have played a key part in shaping what for some is simply a way to cash in, for others is just something to wear, but for many more is a way of life. Newer brands, a representative few of which are featured, continue to mould streetwear in diverse and surprising ways. They keep the look exciting, just as the pioneers of streetwear did.

Josh Sims





## AIIIIIT





The port of Southampton, on the south coast of England, may seem an unlikely place to start a streetwear brand. But back in 1994 that was the intention of Addict's founder Chris Carden-Jones, who began with one logo, four t-shirt prints and the aim of creating a British streetwear label – filtered through a more minimalistic, functional sensibility – that could stand up to leading American names in the field.

"Back then I was designing a lot of mixtape covers, flyers and record sleeves," Carden-Jones noted, "and the Addict logo emerged from that time. I'd cut and pasted some text from a magazine spread which included the word 'addiction' for a flyer that I was working on. A few weeks later I cut the word 'addict' from the artwork for a set of t-shirts for a local vinyl store and it was at that point that I first registered the possibility of using the word 'addict' as a brand name to reflect people's loves and passions or positive addictions. We had very little start-up money and no experience of the clothing industry, so we literally started from scratch, using a local printer, buying in the tees and dyeing them to the colours we needed."

Addict grew rapidly from that point, largely through putting on blinkers and avoiding becoming a 'me-too' brand. All patterns, graphics and clothing are still produced in-house, allowing it to follow its own path rather than that of fashion trends. Fabric innovators, including Epic, Japanese denim manufacturers and specialist makers of jackets for the likes of Barbour and Karrimor, have been consulted to ensure that each piece of an Addict collection is as much about substance as style. This association also won the independently designer-owned and -led brand its admirers, and a number of top-flight collaborations followed: with Casio G-Shock (with whom Addict designed camo watches), Vans, Spy Optic snowboard goggles, Canada's Endeavor Snowboard Design, One True Saxon and Sympatex, for technical outerwear.

Addict adds to that a close, long-term working relationship with a number of leading British contributors in the fields of typography and graphic design, among them C-Law, Swifty (designer of the Talkin' Loud and Mo'Wax record label logos), Mr. Jago and SheOne. The result, as the company calls them, are 'Brit hits' (which, like many things British, have helped the brand achieve a cult following in Japan), often packaged as collectibles: including, for example, an artist series of boxed t-shirts featuring illustrations by the likes of Syd Mead, the 'visual futurist' responsible for the looks of films such as *Blade Runner*, *Tron*,

Aliens and 2010, among other sci-fi movie benchmarks. This was a tie-in that Addict could justifiably call a coup. In common with many streetwear brands, popular culture of the late 1970s and onwards is a particular influence, with Addict producing, among other items, much-imitated *Star Wars* tees.

"The streetwear scene in the UK is still massively influenced by the US, but British streetwear definitely draws its influence from the music and the cultures that we've grown up around through the 1980s and 1990s, such as football casual, the whole birth of sportswear fashion/trainer culture, as well as the huge UK dance music scenes – I think this gives it a different edge and look to its overseas counterparts," Carden-Jones observed. Attention to detail is also, he argued, a British design trait: "The idea behind Addict is to simply produce a good-quality 'real' product that has a high level of design content which doesn't have to immediately jump out at you – it's when you look closer that you see it."

Tie-ins, such as those already mentioned, allowed Addict to set its sights not only on shaping a British answer to US streetwear labels but to compete directly, through expansion into the US market. Compete, but not without respect: the brand's Originator series took the early graphic identities of streetwear brands that informed Addict's launch, such as Freshjive, X-Large and Fuct, and worked them into something new. This was appropriation as celebration. "Already dedicated fans [of such brands], we decided we wanted to do something like that and hatched a plan to create a UK-based clothing company that we hoped one day would sit shoulder to shoulder alongside its US counterparts – the originators who were around from day one and inspired us to do what we do and helped so many other brands to follow," Carden-Jones explained.