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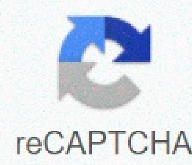
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Lines a brief history

Douglas Friedman While millennials are likely to cite the now iconic teen hit Clueless as the moment checkered entered the fashion-forward consciousness, the go-to-fall pattern dates back much longer - nearly four centuries. Originally, it was referred to as tartan, the name Scottish gave a minted cloth into the 1500s, according to Bustle. Then, plaid would have referenced an outer layer of clothing worn across her left shoulder as part of the traditional dress, defined as Merriam-Webster Dictionary. However, when British and American manufacturers began copying the tartan print, they began to call it checkered. As Scot Meacham Wood pointed out to House Beautiful, while all tartans are plaids, not all plaids tartan. And the differences are meticulous. With this, checkered, as we know, he was born. Since then, Checkered has played a key role in many style movements - and has even been banned for a few decades in England - finding its way into both fashion zeitgeist and our homes. Farah Fawecett on the set of Charlie's Angels. ABC Photo Archives/Getty Plaid may have had its biggest moment in the 70s when they used everything from shirt suits to chairs - all evident in hit shows like The Brady Bunch and Charlie's Angels. But the pattern didn't stay mainstream for long. In the late '80s, Gizmodo notes that it was adopted by counterculture musicians in the Pacific Northwest, with grunge bands such as Nirvana and Pearl Jam. Then, in the mid-90s came Clueless, a film in which rich, popular, Beverly Hills teens made the print posh once more. And we were all bugged. via Celebuzz Since then, checkered has found its way into both high fashion and everyday style, even getting cut to household items – we all own at least one plaid blanket. And fans' favorite looks don't seem to be going anywhere. With big name designers like Coach and Michael Kors showing checkered their Fall 2015 runways, you can expect to keep enjoying the print for a long time in the winter. A selection of adam lippes and target collaborations. Courtesy of Target Even Target getting the action, the soon-to-debut collection designer Adam Lippes is all checkered. Jackets? Check. Pillows? Check. Barware? Check. If that wasn't enough, Rizzoli's Tartan: Romancing the Plaid, re-released in February, offers an in-depth look at the rise of the pattern - the fashion designers who embraced that queen who loved it and among everyone. This content was created and maintained by a third party and imported to this page to help users enter their email addresses. You may find more information about this and similar content piano.io You can rewrite the history of human society with the story of hair, says legendary hairdresser Laurent Philippon. In his Hair Bible, Hair: Fashion and Fantasy, Phillipon not only chronicles the history of everything not imaginable, the Mohawk is the conk of Farrah feathered layers. This stunning tour de hair features 250 photographs of fashion luminaires such as Patrick Demarchelier, Herb Ritts, Helmut Newton, Robert Mapplethorpe, David LaChapelle, and Nan Goldin. Essays by the likes of Vidal Sassoon, Julien d'Ys, and Burlesque Queen Dita Von Teese discover that hair has always been tightly wrapped up in identity, sexuality, politics, and religion. Spinning is one of the oldest and most popular forms of styling. Hair is the only part of the body we can change at any time without causing permanent damage, Phillipon writes. We can dress or dress him up to reflect our personalities, attract attention, project the chosen identity, or capture the mood of the moment. As a master of haute coiffure, Philippon pushes the art of styling to its limits. With this few highlights from his new monograph, the fashionable make is fantastic: MohawksRememing Roman warrior helmets or homemade horns, a Mohawk or Mohican hairstyle that gives human cruelty an animal look, Phillipon writes. Although it is named after the North American Mohawk tribe, there is evidence of this crested hairstyle thousands of years earlier. From 2,300 years ago and found in Ireland, the preserved body of the Clonycavan Man sported this spiky do, held in place by gel homemade pine resin. Ancient finds show that some African tribes have always shaped their hair into coats of arms. In World War II, U.S. special forces took the look of a powerful expression of esprit de corps. Years later, punks in 1970s London adopted the style and painted that rainbow in day-glo colours as an in-your-face fuck-you in the mainstream. BraidsA fishtails of cornrows, braiding is one of the oldest and most popular forms of hairdressing. Phillipon interviews Shoplifter, the hair sculptor behind Bjork's iconic Medulla cover, in which the pop star sports a sculptural knitted headdress created by an army braiders-a hair portrait, as Shoplifter calls it. Also in the photo in this section Frida Kahlo woven crown, decorated with ribbons, feathers, and flowers; and the Tibetan premarital initiation ceremony, in which young girls' hair is divided into 108 strands and woven into a special braid as 108 is a sacred number for some Buddhist denoems. The blonde is not a color, but a state of mind. BlondesPhillipon chronicles the cult of blondeness in Botticelli Venus with Marilyn Monroe's January Jones, in which it's not a color but a state of mind. Cites a questionable research paper from 1997 by Dr. (really?) Tony Fallone, which states that hair color is the root of her personality. Shoddy psychology aside, the Here you are rich and often counteract the idea that blonde is more fun. In Roman times, when legionnaires plundered the northern tribes, they cut off the linen cords of the defeated and wore them as trophies. It's not that funny. In the 19th century, victims of Roman and Venetian fashion bleached their hair with a disgusting sulfur brew, edgler, wood ash and saletron and allowed it to soak (and reek) in the sun for days, with persistent scarring and burnt scars for the sake of style. It's quite surprising, then, that for another 300 years to invent peroxide, quips Phillipon.Hair: Fashion and Fantasy is out now, released on the Thames and Hudson. More-including cultural history curls, wild wigs, meditations on chignon, and Kate Moss's first photo shoot-you can make $24 here. In the early 1990s, Bill Taylor and Alan Webber were editors of the Harvard Business Review. They made different trips– Webber worked in government and the academy, and Taylor worked with Ralph Nader. But they have come to share their interpretation of the rapid changes in work, the economy, and the society of the view that eventually found sound in Fast Company. Here's the story of the magazine's birth, the words Taylor, Webber, and others who were there. Bill Taylor, founding editor: I spent a lot of time in silicon valley in the 1980s and early 1990s. This was very much the era when semiconductor and personal computing were transforming not only the technological landscape, but also the competitive landscape. The logic itself, which accelerated everything, decentralized computing and put processing power lower and lower in the organization, transformed both competition and leadership. Alan Webber, founding editor: The core event for me was a trip to Japan in 1989, the peak of the bubble there. I have gotten this community with the idea of meeting the next generation of leaders there in business, government, bureaucracy, and journalism. What I came back with very clearly worded ideas for these topics I thought was transforming my business. The first was globalisation. In 1989, people still denied opening borders. But there really were no boundaries in terms of the movement of money, ideas, and talent. The future would have been about global competition and cooperation. The consequence was the generational change of young leaders. We've seen baby boomers become leaders. My theory was that this generation was different from the last one. They had different attitudes and aspirations. They were looking for meaning at work. Taylor: So Alan and I were something we were desperate to say, with a series of ideas not only about where the world is going, but also about where we can and should go, a collection of best practices and the truly fascinating characters who represented the better, rewarding way in business. We imagined a magazine that took the power of ideas very seriously, but we wanted to borrow a performance that had a generational effect, and a sense of fun and wit that made it friendly and accessible in a way that was businesses but not other business magazines. Webber: We raised $550,000 for 11 individuals in 1993 to do the prototype. It took me nine months to do that, simply because it's hard to ask for money and it's hard for people to say yes. George Stalk, vice president of Boston Consulting Group and an early investor: In my gut, I thought I'd never see the money again. Webber: We sent the prototype to influential people, put a feedback sheet in the middle, and then used it in our second-round business plan. Mark Fuller, Chairman of Monitor Group and Investor: They made a statement that summed up that view that we live in a world where they are in the 19th century. Stem: This is a very strange magazine. An older guy said, You lost your money, George. Disappeared. Now it was time to make a deal with the magazine launch. That's when things got seriously lousy-gritty problematic because we talked about $10 million. We have contacted almost every publisher in America. Taylor: We spent an awful lot of hours in a lot of meetings. For a while, we thought it was a step forward. The reaction was very respectful, very enthusiastic. But in the end, they didn't care about the business. Tom Peters, consultant/guru and an early investor: It took them so long to make money. The coolest thing about the Webber-Taylor story is that they didn't give up. I kept saying, Hang in there,and it's a miracle that they did.Taylor and Webber finally got an introduction from Fred Drasner and Mort Zuckerman, who owns U.S. News & World Report.Taylor: It was exactly an appointment for them to realize they need to do business with us. Mort Zuckerman: Their basic idea somehow, or another just struck a ding. It seemed like the right time for such magazines to focus not on the technology of this new era, but on culture. Webber: I had a magazine and unnecessary people and energy. So they thought if they had another magazine, they'd have more to pump through the pipes. We were the solution to a problem. We signed the deal in April 1995. Fred Drasner insisted we sign the papers on April 1. It was both terrifying and wonderful. Honestly, we had no idea how much we couldn't publish a magazine. Webber: Both Bill and I came to HBR thinking that the most important thing the world was the people with whom he worked and the environment in which he worked. We were supposed to work 14 hours, so we wanted to be with people we wanted to be with. We wanted to fill the place with people who didn't want to work anywhere else. Polly LaBarre, senior editor: I was at a magazine called IndustryWeek. I saw the first [FC] question at a newsstand, coming home for dinner with a friend. It was the last copy, and we both looked at it, and we literally had a tug of war. I paid him $20 for it, took him home, and read it to cover for him. I said, Here's something I can connect with, something to fight for. I emailed Tom Davenport [the consultant who appeared on this issue] and asked him: Who are these people and what are they doing? Tom connected me, and within a week or two, I was offered a job. David Searson, web architect: I worked online in Australia and couldn't find a real job. Nobody cared about the Internet. I found a small post in a newsgroup that says, We're looking for a webmaster. So I sent you the details, and Polly sent over a magazine. It was fantastic. I just thought I'd have to work there. I borrowed some money to fly over for an interview. Then I came back to Australia, packed up my family and sold the house and furniture. Bill Breen, editor-in-chief: I was hired in June 1995. It was pretty grim. It was a Boston office package used by U.S. News salespeople. Four small offices, three of which had windows. All the young people were in the mailroom, and three or four more were in the conference room. A woman moved into the cloak room. I was walking on my first day and they said very sweetly that there was a place that had been emptied for me. It was the closet, and the sad thing was that they had to fire someone from there to give it to me. Christina Novicki, staff writer: It's an incredibly charged place, almost beyond words. I was wide-eyed and I came into this situation where I thought blasting music at work, dancing, playing football, throwing ideas around to 23 and getting on an airplane and interviewing CEOs was . . . Normal. It was a loud, racy, very musical workplace. Alan brought Bob Dylan, I brought Springsteen, the young female designers brought a dance. Al Green, i'm sorry. Nobody loved Al Green. It's out of everyone's taste. Gina Imperato, staff writer: We always work in the small morning hours, weekends. I really like to make lasagna. So one weekend I made two huge lasagnas, salad and garlic bread. And that became the closing ritual: I brought lasagna once a month. Later, I wrote an article about gourmet cooking on the Internet. There were these funny taglines, and Bill wrote that Gina has this great lasagna, email her the recipe. I received 20 letters and there was one So I spent a weekend making lasagna and measuring everything. Searson: Alan would come out and say: You need to get inspired! He turned on Patton as loud as he could. We watched this movie over and over again. He replays the scene where Patton stands across from the flag and delivers this great speech. It was confusing if you wanted to make a phone call. That summer, in 1995, it looked like we couldn't get traction. We tried to get these articles into Alan and Bill's heads. They wanted lessons, ideas, insights to really stand out. They wanted a different kind of language in business journalism. At one of the meetings, Alan tried to explain. And the more he talked, the more impatient Bill became. Alan liked to talk about the pieces, decode them. He was talking about some crazy piece about an Indian tribe, and three hours later, Bill said, Aren't you bored to death? The voice was important. We wanted to be more user friendly and conversational and engage in dialogue rather than preach or look down on readers. I also wanted to have a magazine that had a sense of design that was relevant to the time. Design has become more and more integral in business. But they weren't cool business magazines. Patrick Mitchell, artistic director: We spent a lot of time sitting on my computer with Alan asking: What does this magazine look like? We struggled to put random people on the blanket, but those covers just lay there. In the end, we realized that what was brilliant about these people was not who they were or what they looked like, but what they said and thought. And for Fast Company to really represent their souls, those ideas had to be on the front page. So words became the method. We've been caught up in creating our own language. We thought everything should be renamed. Because language matters. If you use the same words to describe the world, you convey the message that nothing has changed. If you change the language, you change people's minds. They came up with a headline, and then they wrote a story about it. That was very scary. Linda Sepp, advertising sales manager: We were there every day trying to reach as many people as possible. Usually, you can initially roll their eyes and say: Just what we need is another business book. You can tell the story: Think about how much the world has changed, both the tools we use and the kind of thinking going on there. And there was a role ta-nak a magazine with the best thinking and competitive tools would be a strategic weapon. And they started nodding. Fast Company's debut number was finally released in October 1995. Novicki: When the first issue came out, there was a newsstand at Boylston and Dartmouth Streets and a bunch of us went down to see it. they stopped people as they browsed and tried to get them to buy the magazine. We were so fired up that we wanted people to share the excitement and we desperately wanted to be successful. Valeria Maltoni, reader, Philadelphia: My management director put a copy of the first question on my desk and said, This is something worth checking out. The first thing I saw was that the job was personal. I couldn't believe someone would actually put that out. I was hooked right away. The tone and the language, the type of information, dealt with a lot of things in my head, but I didn't have the vocabulary to talk about it. It was a trip. I felt like everyone was interested in what had to be said. Brent Hodgins, reader, Toronto: It was kind of, yes, wow, I just read something that I wasn't able to articulate myself to make sense of drive and ambition, this idea that the world was our oyster. If you want, go after him and get him. It didn't matter how old you were or what your job was. It was about what was possible. Imperato: When I called the interviews, I had this whole spire: I'm Gina the Fast Company, we founded two HBR editors-and that would take me a minute.

And we funded US News and it gets me a minute. And can I send you a copy? The next day, I called him to find out, and the call went through. As soon as people saw the magazine, they really got it. People stop me on the train and ask, Where did that magazine come from? I'd say I worked there, and they said, Oh, my God. - this weird rock star situation. It was a very strange time. Imperato: We got story after story from people about how Fast Company changed their lives. It was everywhere. People had a story about how we changed the way their team works, how they thought about their jobs, or how they got them to strike on their own. Mike Abrashoff, the USS Benfold Commander, profiled the April 1999 question: After this was released, I was inundated with emails from people all over the world, people I was still in touch with. It said it was a good job to ask questions, to ask advice: I can't reach my boss, what should I do? They're from Australia, Norway, Mexico, Brazil. I still get e-mails today. Seth Godin, Entrepreneur and Fast Company Contributor: When my book Permission Marketing came out, Fortune wrote a free review and the reporter listed his personal, spam-free email address. I got three e-mails. Compare that to my Purple Cow article Fast Company: I received 5,000 letters in 12 days. The magazine did a very good job communicating passion. When I got a call from Business Week or Fortune, they said, How much money? What's a roe? Fast Company asked: What are you working on? And worth doing? Some things were detected immediately. First, there was a real energetic response from the advertising community because we were sensing the things that were onto themselves. And people in big corporations-change agents. We would go out to talk to companies, and we found that younger, more aggressive people are extremely excited about these ideas and that the fast company itself is getting traction. We didn't know what was going to happen, and it was our credit, we thought we had to be afraid for the first two or three years. We didn't think we solved the mystery of the universe. But when we had the Mort Meyerson issue with leadership, The Brand Called You, and Free Agent Nation, we started to develop reactions from the audience. It was a journey. I felt like everyone was interested in what had to be said. Novicki: I called the Al Green Church to see if he would play realtime, at our reading conference. I thought if I called Al Green to sing, he'd come. That was the thing: we thought we could do anything we wanted. But we were still convinced we didn't know what we were doing. Al Green didn't show up. Fast Company released one and five releases in 1995 and five the following year. In 1998, he went monthly. In 1999, he won the National Magazine Award for General Excellence. Excellence.

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