

IS IT THE DESIGNERS, THE MAGAZINE EDITORS, THE FASHION HOUSES OR THE CONSUMERS WHO ARE MOST TO BLAME FOR THE INCREASING USE OF THIN MODELS WITHIN THE FASHION INDUSTRY?

For many years the fashion industry has faced great backlash over the use of “size zero” models that meet ‘the thin ideal. “The thin ideal” can be defined as the “concept of the idyllically slim female body” (*The Thin Ideal. 2014*), the “ideal” size is “a slender, feminine physique with a small waist and little body fat” (*The Thin Ideal. 2014*). However, the ideal size for a women to be is “decreasing”, therefore it is creating “a gap between the actual appearance of an average women’s body and its expected appearance” (*The Thin Ideal. 2014*) and can lead to “serious psychological effects” (*The Thin Ideal. 2014*). “Size zero” is a “women’s clothing size in the US” (*Size Zero. 2014*) and is “the equivalent to a british size 4 in women’s clothing” (Derbyshire. 2007) . A size zero’s measurements will be a “23 inch waist” while “the average waist size of a British eight year old is 22 inches” (Derbyshire. 2007) thus, highlighting how “thin” women of this size are. “Size zero” very “often refers to extremely thin individuals” or the “trends associated with them” (*Size Zero. 2014*). The “size zero” debate is one that has continued for many “years, drawing in models, fashion designers and magazine editors, politicians and doctors” (Groskop. 2013) while, many are against the use of “size zero” models “doctors and women’s groups are concerned that the use of underweight models encourages anorexia in the industry and sends a dangerous signal to girls” (Derbyshire. 2007), whereas, others do not feel there is a problem. For example, Kate Moss¹ “in 2009” was quoted by “fashion magazine WWD²” that “Nothing tastes as good as skinny feels” (Selby. 2014) with many complaining that her comment “encouraged eating disorders.” (Selby. 2014).

I wish to look at whether there is one sector of the fashion industry who can be blamed for “thin” models being increasingly used within magazines, advertisements and upon catwalks. I intend on approaching this by looking at experts from different fields within the industry such as designers, journalists, publicists and non-specialists, to analyse the various viewpoints regarding the debate.

While, the “size zero” debate is still a prominent matter in the industry, some organisations are trying to change this and put a stop to the issue at hand. Debenhams³ have recently become “the first high street retailer to permanently introduce size 16 mannequins” (Bergin. 2013), The Telegraph states that “size 10 is the standard size for mannequins on the high street” (Bergin. 2013) and this shows that Debenhams has made a very bold move to “introduce size 16 mannequins”. Ed Watson “Debenhams director” has provided evidence that “the average British woman is a size 16, but the high street has been showing them clothing on a mannequin that is 3 sizes smaller” (Bergin. 2013) and hopes “it will help people in some way to feel comfortable about their bodies” (Bergin. 2013).

“The Business of Fashion” an online website⁴ wrote an article stating that “According to the National Eating Disorders Association⁵, twenty years ago, the average model weighed 8% less than the average

¹ Kate Moss is “an English Model” who “rose to fame in the early 1990s” (Kate Moss. 2014)

² WWD stands for “Women’s Wear Daily” and is a “fashion-industry trade journal” that provides “information on changing trends and breaking news in the fashion, beauty and retail industries”. (Women’s Wear Daily. 2014)

³ Debenhams is “ a leading international, multi-channel brand” that “trades out of 240 stores across 28 countries”. (*About Debenhams. 2014*)

⁴ “Founded in 2007 by Imran Amed, a fashion business advisor, writer and digital entrepreneur,” provides an “opinionated point of view on the fashion business”. (*About*)

woman. Today's models weigh 23% less [than the average woman]" (Amed, 2013). This statistic shows just how much the industry has changed over time and how the size of models is becoming an increasingly prominent issue for the fashion industry.

Kirstie Clements "former editor of Vogue⁶ Australia" (Kirstie Clements, 2014) was "sacked after thirteen years" in 2012 (Clements, K. 2013), since then she has provided her opinion regarding "thin" models in her recent biography "The Vogue Factor". She is a very credible source due to her level of expertise and ability to see having worked at Vogue for many years. However, Clements may have a strong level of bias due to her recently being "sacked" and so she may not provide positives regarding the industry but only what Vogue has done wrong regarding the use of "thin" models in their magazines.

Clements concludes that "when it comes to who should be blamed for the portrayal of overly thin models, magazines are in direct line of fire, but the conundrum is more complex" (Clements, K. 2013). This is supported by a variety of reasons that explain why "thin" models are used and she provides a personal opinion using anecdotes from her time at Vogue. Clements introduces us to the topic by describing a "fit model" (Clements, K. 2013) as "one who is used in top designers ateliers, or workrooms, and is the body around which the clothes are designed." (Clements, K. 2013). This is a strong introduction, as it provides the reader with an understanding of how the industry works and the technicalities involved in how a designer begins the process of producing a garment. However, she continues by stating "That the ideal body shape used as a starting point for a collection should be a female on the brink of hospitalisation from starving is frightening" (Clements, K. 2013), this weakens her reasoning as she provides a strong personal opinion that the models are on "the brink of hospitalisation" (Clements, K. 2013) however, there is no evidence to prove that this is the case therefore, weakening her argument. This reason can also be seen as overgeneralisation, because of the lack of evidence. Clements proceeds stating: "the longer I worked with models the more the food deprivation became obvious" (Clements, K. 2013) this is credible due to her ability to see because of her position and the duration she spent working in the industry. Consequently, this statement is given by an eye-witness and shows how the situation has worsened over the years and so strengthens her argument. Clements recognises that there is an issue arising regarding "thin" models featured in the fashion industry stating that "society is understandably concerned about the issues surrounding body image and eating disorders, and the dangerous and unrealistic messages being sent to young women via fashion journals" (Clements, K. 2013). Showing that she recognises the implications of using thin models particularly within fashion magazines.

Clements explains how the 'designers' process works: "The 'fit model' begins the fashion process: designers outfits are created around a live in-house skeleton" (Clements, K. 2013) again the first section of her reason is strong due to providing us with a greater understanding of what exactly the industry entails. Despite that, describing the models as a "live in-house skeleton" greatly weakens her argument as not only does her reasoning contain ad hominem by attacking the models by calling them "skeletons", it can also be perceived as being immature when she is explaining what occurs behind the scenes. Clements supports her reasoning by explaining that "very few designers have a curvy or petite fit model" (Clements, K. 2013) this could be strengthened if she provided us with evidence of specific designers who do use "a curvy or petite fit model" (Clements, K. 2013) or a statistic showing the per

⁵ The National Eating Disorders Association is a "leading non-profit organisation in the United States" that campaigns for "prevention, improved access to quality treatment, and increased research funding to better understand and treat eating disorders" (*Who We Are*)

⁶ *Vogue* is a "world fashion and lifestyle magazine that is published monthly in 23 national and regional editions". (*Vogue*, 2014)

centage of designers who do not use an “in-house skeleton” as a “fit model” (Clements, K. 2013) compared to those who do. The first section of Clements’ argument is focused on the designers and how they use “thin” models to produce their garments however, she also addresses other sectors of the industry: “There will also be various casting directors and stylists involved, who have a vision of the type of women they envisage wearing these clothes” (Clements, K. 2013) showing that it is not one particular sector of the industry who is to blame and that the issue is much more complex.

Clements states that “It cannot be denied that visually clothes fall better on a slimmer frame, but there is slim, and then there is scary skinny” (Clements, K. 2013) this is a strong reason as it provides us as a reader and consumer of fashion a glimpse as to why the fashion industry feels the need to use “thin models”. It also shows that Clements admits that clothes do look better on a slim “frame” nevertheless, she recognises that there is a difference between “slim” and “scary skinny”. However, the difference between being “slim” and “scary skinny” is down to a personal opinion and so what she may class as “slim” may be different to other perception of “slim”. Although there have been protests against the fashion industry, Clements explains how this has not resolved the issue stating that “Despite protestations by women who recognise the danger of portraying any one body type as ‘perfect’ the situation is not improving” (Clements, K. 2013) showing that Clements is aware of the debate that surrounds the industry and the complaints that arise, therefore, if Clements as a leader in the field, is aware of the complaints it is likely that other industry experts are also aware of the situation. However, this has not made a difference and as stated “the situation is not improving” (Clements, K. 2013) thus, showing that even though there are protests it will not make a difference to the size of the models used. Clements explains that after the designers showcase their “collections”, they are “made available for the press to use for their shoots” (Clements, K. 2013) however, these are sample sizes and are “the size of the model who wore them on the runway” (Clements, K. 2013) hence, “there are no bigger sample sizes available” (Clements, K. 2013). This is a strong argument as it explains how the magazines cannot feature larger models as they have to use models can fit into the “sample sizes”. Nevertheless, Clements may be using this form of reasoning to prevent her sector of the industry from being attacked for featuring “thin” models in their magazines stating that it is because of the size of the garments they are given rather than it being the editors personal choice. Clements follows on from this by making the assumption that “the designer probably has no interest in seeing their clothes on larger women” (Clements, K. 2013) . Although, there is no evidence to show that this is the situation, Clements assumes this is the case, thus, weakening her argument.

Clements then looks at other sectors of the industry and finally addresses the sector she worked, in the magazine industry. She explains that Vogue “is a fashion magazine” (Clements, K. 2013) and that they “are showcasing the clothes” (Clements, K. 2013). Therefore, this shows that she expects consumers to be looking at the clothes rather than the model whom is wearing these items in the magazines. She continues stating that she is “of the belief that an intelligent reader understands that a model is chosen because she carries clothes well” (Clements, K. 2013) however, although the readers may be “intelligent” this does not mean they will not feel inferior towards the models within these magazines. If she says that they choose a certain “model” because “she carries clothes well” some may feel that she believes that other woman will not carry the clothes as well as the model does. It is also not very clear as to what exactly Clements means by stating that a model “carries the clothes well” (Clements, K. 2013) and so it is a weak reason to provide to justify her magazines use of “thin” models.

Throughout Clements’ biography various anecdotes are used, one that particularly stood out is the conversation with “a top model agent” who explained that many of the models were in “hospital” while others were “eating tissues. Apparently they swell up and fill your stomach” (Clements, K. 2013) showing the lengths they go to, to remain “thin” however, because it is anecdotal evidence it is not as strong compared to statistics showing how many models do this to remain “thin”. It is not guaranteed that all models take these actions and this could have been a rare occasion. Clements continues by revealing that “the industry was covering up” (Clements, K. 2013) indicating that people within the

industry were aware of the lengths models were going to but, they knew it was wrong and made sure it remained hidden from the general public. This is a strong reason as it shows the industry realises that what is happening is wrong however, they are not making changes instead they are preventing the truth from being revealed.

Clements concludes: "in my experience it is practically impossible to get a photographer or a fashion editor - male or female - to acknowledge the repercussions of using very thin models" (Clements, K. 2013). This is a strong reason to end on as it shows it is not one particular sector of the industry who wishes to use "very thin models" and that both genders choose to ignore the "repercussions of using very thin models" (Clements, K. 2013). It also shows that although they are aware of the debate they prefer not to "acknowledge" it (Clements, K. 2013) and I conclude from this that it is unlikely there will be a change any time soon.

The article featured in the Times "Why thin is in for designers" is written by Hannah Rochelle who at the time was "fashion assistant at The Times" but is now "junior fashion editor" at "InStyle"⁷ magazine, therefore she has an ability to see within the fashion industry. Rochelle's main opinion on who is to blame for the increasing pressure for women to be 'thin' is that everyone in the industry needs to work together in order to make a change. She states that "If we really are to see a change, the whole industry needs to be on board" (Rochell, H. 2013) this is a strong reason as she recognises that it is not just one sector of the industry that is at fault and everyone needs to make an effort in order to make a difference. Another strength, is that Rochelle refrains from attacking any particular sector from the industry or a particular individual. Her reason is supported by the following point: "The same set of girls appears at New York, London, Milan and Paris fashion week, and the casting directors for each show need to know that those girls will fit into their clothes. The designers don't have time to make alterations, which means all the girls have to be the same size" (Rochell, H. 2013). This echoes the point made by Clements and strengthens her argument because it not only explains why we have seen an increase in thin models being featured on many more catwalks but also helps to support her argument by explicitly stating why many of the models are "thin". However, Rochelle's argument is weakened when she states that "The super-skinny look does seem to be confined to the catwalk and higher end publications" (Rochell, H. 2013); this is because it is her own personal opinion and she does not provide evidence. Nevertheless, Rochelle provides a valid argument to support her opinion on the debate. Although Rochelle, has worked in the fashion industry she does not have the same level of expertise as some of the other sources. However, she does have a good reputation and access to information thus, strengthening her credibility.

Alexandra Shulman "Editor-in-chief, British Vogue" is a credible source to use as she has worked as "editor-in-chief" for over 20 years and so her expertise lies in the fashion industry. She concludes that what is seen in Vogue is "a fantasy; we construct these images for a purpose" (Rumblebow, H. 2013.) by providing this as her conclusion to the debate it is showing that she wants people to understand that what they are producing for the magazines is not 'real' but is instead a 'fantasy' that is constructed for a 'purpose'. However, she does not state whether she feels that featuring 'thin models' is right instead she is purely defending her magazine and the images they create which is likely to occur due to her position as "editor-in-chief" and so she will have a bias towards magazines and the images produced.

Similarly, Karl Lagerfeld, believes that "fashion is about dreams and illusions" (Napias, J-C, Gulbenkian, S, 2013) however, his reasons to support his conclusion are very different to that of Alexandra Shulman's. Lagerfeld, has worked in the fashion industry since 1955 when he worked "at

⁷Instyle is a "monthly" magazine that focuses on "celebrities and their style" and offers "fashion and beauty tips to readers" (*Instyle UK*. 2014)

Pierre Balmain⁸ and since then he was worked at "Chloe⁹, Fendi¹⁰ and eventually Chanel¹¹" (Allen, C et al. 1998, p.298) all reputable fashion houses. He is currently the "Head designer and creative director of the fashion house Chanel as well as the Italian house Fendi and his own label fashion house" (Karl Lagerfeld. 2014). Therefore, he is in a position to be able to discuss the debate as he is likely to have experienced the issue first hand working in the industry and will have great expertise regarding the fashion industry.

Lagerfeld's reasoning to support his conclusion is that "No one wants to see curvy women up there. You've got fat mothers sitting in front of the television with their bags of chips and saying thin models are ugly" (Napias, J-C, Gulbenkian, S, 2013) . However, his reasoning contains two major flaws thus weakening his argument. He makes the assumption that people do not want to see "curvy women" on the catwalk however, this is his personal opinion and there is no evidence to support this. There is also ad hominem fallacy in that he uses the term "fat mothers", this weakens his argument as it can be seen as a form of abuse. Lagerfeld continues stating that 'he had never seen anorexic models himself, "only extremely slim ones" ' (Connolly. 2009). Again there is no evidence to support to show that the models he has seen were not anorexic but is his personal opinion. He believes that "models are thin, yes, but they're not 'so' thin" (Napias, J-C, Gulbenkian, S, 2013) however, his perception of thin may be very different to what is classed as a healthy weight. He also states that the models "have skinny bones" (Halfhead. 2009), but this is a large flaw within his argument not only is there a lack of data to show that these models do have skinny bones but also it seems this is a throwaway comment that he has not thought about before using to support his case. The comment can be perceived as ad hominem, as Lagerfeld is not directly addressing the argument at hand but instead stating that the

models "have skinny bones" and it is their fault that there is controversy regarding the size of the models. Whereas, Shulman argues that "we don't judge ourselves by the way the girls look in the magazine, because we create that look" (Rumblebow, H. 2013), however, it appears she assumes that because those who work at the magazine do not compare themselves to the models, the general public also do not judge and compare themselves based on "the way the girls look". However, the reasoning does support Shulman's conclusion that the images created are "fantasy" and is reiterating the point that consumers of the magazine recognise that these images are constructed to achieve a desired appearance.

Lagerfeld and Shulman both have a similar level of expertise due to the length of time they have worked in the industry and their positions. However, Lagerfeld does not have a very good reputation because of his many controversial comments; one of his most recent comments was calling Adele¹² "a little too fat" (Karl Lagerfeld. 2014). Whereas, Shulman has a good reputation and an ability to see because of her profession; therefore, in this respect she has greater credibility than Lagerfeld. Nevertheless, when looking at Shulman's credibility it is important to take into consideration that she will not have a neutral viewpoint but instead is likely to be biased towards magazines as she will be inclined to support her magazine.

⁸ Pierre Balmain "was a French fashion designer" (Pierre Balmain. 2014) in "1945" he opened the "couture house" Balmain. (Interesting Facts. 2010)

⁹ Chloe "is a french fashion house founded in 1952" and has collections "diversified into 5 major sections" including "ready-to-wear", "accessories" and "fragrance". (Chloe. 2014)

¹⁰ Fendi "is an Italian luxury fashion house whose specialities include leather goods, fragrances, eye-wear, timepieces and writing instruments" (Fendi. 2014)

¹¹ Chanel is a French "high fashion house that specialises in haute couture and ready to wear clothes, luxury goods and fashion accessories". It was founded in 1909 by "Coco Chanel". (Chanel. 2014)

¹² Adele "is an English singer-songwriter" (Adele. 2014)

Kelly Cutrone, "an American fashion publicist", who founded People's Revolution in 1996 which is "one of the most powerful fashion PR companies in the world" (Kelly Cutrone. 2014) and is responsible for companies such as Valentino¹³ (Kelly Cutrone. 2014), therefore she is likely to have expert knowledge within the field of fashion. She believes that "society has a hyper emphasis on thin and that trend comes from the consumers -- it does not come from the fashion industry" (Jacques, R. 2013). She also states that "the fashion industry needs to make money" (Jacques, R. 2013) and that she is "all for the real look but it doesn't make me want to buy clothes" (Jacques, R. 2013). Therefore, Cutrone feels it is the consumers who are to blame for the rise in thin models as opposed to the fashion industry being at fault.

Whereas, Equalities Minister Jo Swinson, provides the opposing argument that consumers want to see "a broader range of body shapes" (Bergin. 2013) within the industry having "led a government drive to promote body confidence among women" (Bergin. 2013). Swinson has claimed that "9 in 10 people say they would like to see a broader range of body shapes shown in advertising and the media" (Bergin. 2013) strengthening her argument as the evidence provided relates to the debate at hand. However, there is no information provided as to where she has gotten this evidence from, weakening her reason. On the contrary, Cutrone has stated that "society has a hyper emphasis on thin and that trend comes from consumers -- it does not come from the fashion industry" (Jacques, R. 2013) however, this could be made stronger by providing evidence that consumers purchase clothes and magazines due to the appearance and thinness of the models showcasing the outfits. Cutrone also reasons that "the real look" does not want to make her "buy clothes" (Jacques, R. 2013) however, this is a personal opinion and there is no evidence to show that this is everyone's opinion. This is weakened by the evidence provided by Swinson as it shows that consumers do wish to see a "broader range of body shapes" (Bergin. 2013). Cutrone's strongest argument is that "the fashion industry needs to make money" (Jacques, R. 2013) and this is because it is vital for an industry to be able to make a profit to continue to thrive and grow. Therefore, the fashion industry will alter their advertising and presentation of their products to meet the consumers wants in order to gain the highest profits. If this is the case it explains why Swinson feels that "the images we see in the world of fashion are all pretty much the same - it's as if there's only one way of being beautiful" (Bergin. 2013) because if the fashion industry wants "to make money" they will use images that attract the most consumers and so this is likely to be why they are perceived as being "the same". Swinson's reason is weak as there is no evidence to show that all images are "the same" and is her own opinion.

Although, Swinson has a good reputation she does not have the same level of expertise's within fashion compared to Kelly Cutrone, Swinson's lack of expertise may result in a lack of access to evidence regarding the fashion industry. Nevertheless, Swinson is able to provide relevant statistics, whereas, Cutrone who does not provide any evidence to support her argument, and so in this aspect Swinson's argument is stronger and could be made stronger if she were to state the source of the evidence. Cutrone, has a relatively good reputation however, her recent position as a judge on

¹³ Valentino is an Italian "clothing company founded in 1959 by Valentino Garavani" (Valentino SpA. 2014)

America's Next Top Model¹⁴ may tarnish this due to her having "allegedly cyber-bullied" one of the contestants (Kelly Cutrone. 2014) . Cutrone will have an ability to see because of her profession as she is likely to have access to the evidence that consumers are more drawn to fashion brands and magazines that feature thin models. Whereas, Swinson will be unable to have the ability to see due to her position. Cutrone may have a vested interest because if she is derogatory towards the industry and brands, fashion companies may not wish to use her PR company and so, this could result in her losing out on business. Therefore, Swinson is a more credible source even though she does not have the same level of expertise or the ability to see.

My decision to research the topic regarding the use of 'thin' models within the fashion industry models was due to being apart of the audience for a debate at "Vogue Festival 2013" in which the question of the debate was "Too fat, too thin...will we ever be content?"¹⁵ (Kilcooley-O'Halloran, S. 2013). Daisy Lowe revealed at the age of 17 she was "sent home from a show in Milan for being too big" (Kilcooley-O'Halloran, S. 2013) this made me realise just how extreme an issue there is within the fashion industry. After the debate, I personally felt that the designers were most at fault for featuring "thin" models and so I decided to do further research into the topic to see who is predominately to blame. However, after further research my opinion on the situation has changed and I now feel that there is not one particular sector of the industry who can be blamed but instead all sectors should make the effort to change the models they use and feature curvier models upon the catwalks, in magazines and advertisements.

Overall, I feel the strongest argument within my research that has influenced my conclusion was from Kirstie Clements. She provides a reasonable argument in which she recognises that when deciding who is to blame for the use of "skinny" models the "conundrum is more complex" (Clements, K. 2013.) explaining how you can not just blame one sector such as the "magazines" but also the designers

stating that "very few have a curvy or petite fit model" (Clements, K. 2013.) and "casting directors and stylists" (Clements, K. 2013.) this emphasises the complexity of the industry. Another strength of her argument is that she explains what a "fit model" is and why they are the basis for many designers garments as they are "the body around which the clothes are designed" (Clements, K. 2013.). This is consequently strengthened by Hannah Rochelle's argument in the Times "Why thin is in for designers" who supports Clements point regarding "fit models", explaining how the "same set of girls appear at New York, London, Milan and Paris fashion week" (Rochell, H. 2013) and so, "each show need to know that those girls will fit into their clothes"; and so, the models all "have to be the same size" (Rochell, H. 2013). Although, Clements' argument does contain flaws on the whole it is a convincing argument and does put her point across effectively that you cannot put all the blame on to one sector of the industry and that it is much more "complex". Clements' argument contains a further strength in that she states that clothes do "fall better on a slimmer frame" (Clements, K. 2013) however, she recognises that there is a difference between being "slim" and "scary skinny" (Clements, K. 2013.) and this is the issue that the fashion industry needs to address. Another strength

¹⁴ America's Next Top Model is "an American reality television series and interactive competition" that provides "several women" with the "opportunity to begin their career in the modelling industry" (*America's Next Top Model*. 2014)

¹⁵ This was discussed by a panelist consisting of David Gandy "a British model" and "was the lead male model for Italian Designers Dolce & Gabbana" (*David Gandy*. 2014), Patsy Kensit "a British actress, singer, model and former child star" (*Patsy Kensit*.2014), Daisy Lowe "an English fashion model who has modelled for editorial photo shoots and commercial advertising campaigns and has worked as a catwalk model." (*Daisy Lowe*. 2014) and Christa D'Souza a "British journalist who contributes to British Vogue, The Guardian, The Sunday Times and other publications". (*Christa D'Souza*. 2013).

to her argument is the level of credibility that she has due to her expertise and ability to see thus, providing us with events she has personally witnessed.

I also feel it is interesting to look at the arguments from Kelly Cutrone and Jo Swinson who look at the influence of consumers upon the fashion industries decision to use "thin" models. Although the points Cutrone makes are interesting stating that "society has a hyper emphasis on thin and that trend comes from the consumers-it does not come from the fashion industry" (Jacques, R. 2013), the reasons used to support her conclusion are weak due to a lack of evidence. Whereas, Swinson produces a stronger argument stating that "9 in 10 people say they would like to see a broader range of body shapes shown in advertising and the media" (Bergin. 2013) thus, providing evidence to support her argument and producing an opposing argument to Cutrone's, she believes that consumers do want to see a "broader range of body shapes" (Bergin. 2013). However, her credibility weakens her argument due to her lack of expertise and ability to see within the fashion industry nevertheless, her credibility is stronger than Cutrone's.

I feel the weakest argument is provided by Karl Lagerfeld who concludes that "fashion is all about dreams and illusions" (Napias, J-C, Gulbenkian, S, 2013). Although this is a strong conclusion, the reasons used to support his argument are very poor many of his reasons seem to be throw away comments that contain many flaws such as ad hominem. His argument is also weakened by his credibility although, he has worked in the industry since 1955 (Allen, C et al. 1998, p.298) and has a great level of expertise regarding the fashion industry but, his reputation greatly weakens his credibility.

Based on the arguments that I have looked at and the reasoning the sources have provided, I do not feel it is possible to place all the blame on one particular sector of the industry. However, I feel that the designers have the most influence in the use of "thin" models due to them beginning the process of producing the garments that are then featured in the magazines and advertisements for the fashion houses. Therefore, magazines are unable to use curvier models as they do not fit into the clothes that the fashion houses have provided them with however, if they take a stand against the fashion houses and refuse to feature their clothes in the magazines unless larger sized garments are produced to fit "curvier" models this could encourage the designers to not use such "thin" fit models. Overall, I feel that designers are the most to blame for the increasing use of "thin" models however, they cannot solely be blamed and the whole industry needs to make an effort to change the size of the models that are used.

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