

THE FASHION ISSUE

CAL ANIMAGE ALPHA presents

Konshuu



FLASH COTTON
2017 ♀

K1-BO (KIBO)
キ一ボ

Danganronpa V3
ニューダンガンロンパV3

Art by Jamie You

OCT
05
2017



THIS WEEK'S FEATURED SERIES

MANGA RECOMMENDATION **NOSATSU JUNKIE**

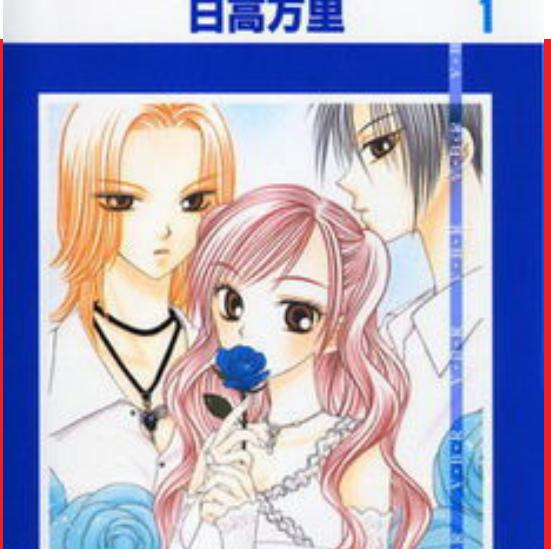
Story & Art by Ryoka Fukuyama | 2003-2008

Naka Kaburagi has all of the qualities of a model, except she's got the smile of a demon. After failing 19 auditions, she meets the beautiful female idol, Umi Kajiwara, and uncovers the model's secret—she's a he! Umi agrees to make Naka his model partner if she keeps her mouth shut, leading to a hilarious and sweet relationship between professionals in the world of fashion.



MANGA RECOMMENDATION **V.B. ROSE**

Story & Art by Hidaka Banri | 2004-2009



Ageha Shiroi has a crazy sister complex and strongly opposes her older sister's marriage. In order to persuade Ageha to be open to the idea of marriage, her sister takes her to Velvet Blue Rose, a wedding dress shop run by two men: the ill-tempered Yukari and the flirty Mitsu. After injuring Mitsu's hand, Ageha reluctantly helps make her sister's dress, a decision that opens a world of love and design.

GANKUTSUOU:

Anime Meets Haute Couture



by **KATRINA LUQUE**
4th year, English
Writing a fashion article in
sweatpants.

Gankutsuou is one of the rare brands of anime that resists categorization. Including both seinen and shōnen elements, the work is not easily identifiable as a traditional "type." What distinguishes *Gankutsuou* from other anime is its vibrant character designs, which are heightened by costumes that showcase the personality of each character. The clothing in *Gankutsuou* is straight out of a couturier's workshop, with daring designs and otherworldly patterns. Drawing inspiration from the 1920's nouveau riche glam period, the feminine high style of the 1950's, and decadent designs of the Louis XIV period, *Gankutsuou* covers all of the fashion bases, resulting in costume designs that are simultaneously experimental and traditional. It is my intention to deconstruct two exemplary outfits of the series, including Haidee's opera dress and Eugenie's wedding dress.

Before discussing the clothing specifically, I would like to mention the general style of the show. The majority of the graphics in *Gankutsuou* are composed of illustrated fabric swatches that lend color, pattern, and depth to the characters' clothing. This is an uncommon design technique in anime, which is a shame because it is effective in *Gankutsuou*. This is important considering the clothing in *Gankutsuou* because the outfits appear to be composed of fabric that emphasizes the "cloth-like" aspect of the outfits.



Haidee on how to glamour right.

One of my favorite outfits in all of anime is Haidee's opera dress. Inspired by the minimalist yet stunning dresses of the 1920s, the cut of the dress (spaghetti straps, fitted sheath shape) is simple, enhancing the glamorous elements of the dress such as the glistening silver fabric and the jewels that adorn the dress. The fabric of the dress is composed of layers of translucent silver fabric that appears to emit light, studded with amethyst and sapphire jewels that descend from the neckline of the dress. Haidee's earrings and necklace also reference 1920's fashion; square shaped and sparkly, they embody a cubist minimalism that belies the glitz of diamonds and aquamarine stones. The overall effect of Haidee's opera gown is ethereal 1920's glamour with a cubist twist.



Eugenie and her fiance/brother (it's a long story) in her engagement dress.

The only dress to rival Haidee's gown is Eugenie's wedding dress. Channeling a 1950's style princess silhouette with a Renaissance period collar, the dress has a truly original feel. The fabric features small spirals and rose patterns with a shimmery outer layer to give the dress a rich yet elegant appeal. The feminine shape of the dress is subdued by the simple jewelry and the prominent collar, which gives the dress an iconoclastic appeal, since a traditional 1950's feminine design is modified by an imposing, "masculine" collar. Eugenie's engagement dress is also worth mentioning due to the intensity of the multifaceted gold and blue cloth that would overwhelm the viewer if the design were not so simple. Like all of the fashion in *Gankutsuou*, Eugenie's dresses are individual masterpieces, engendering wardrobe envy in even the most unfashionable of viewers.

IN PRAISE OF POMPADOURS



by JOSHUA SIADOR

4th year, Economics

FGO is a test of patience
and self-control.

MILD SPOILER WARNING: *Jojo's Bizarre Adventure*

When I think of the word "pompadour," I think of middle school and high school delinquents with outrageous hairstyles in anime, manga, and video games. Words that I associate with pompadour are "pompous," "posh," and "popular." I don't know what is so appealing about this hairstyle and how it became so popular in fashion and media, but it is indeed worthy of praise.



[Read in Morgan Freeman's voice]

Here are true facts about the pompadour. In the 18th-century, Madame de Pompadour was the mistress of King Louis XV. However, the main fashion legend we have to thank for the advent of the inimitable pompadour is Madame de Pompadour's hairdresser and stylist, Legros de Rumigny. Madame de Pompadour was the model for experimental hairstyles, which were recorded in fashion templates by Legros de Rumigny. Because Madame de Pompadour was the *Maîtresse-en-titre* (chief mistress), other French women in the royal courts

admired her hair and adopted the pompadour. This led to a French fashion revolution. During this time, pompadours were considered a feminine hairstyle.

Of course, the 18th century pompadour does not resemble the pompadour that we are familiar with. The modern version was popularized by "greaser subculture" and rock-stars such as Elvis Presley. One of this period's highlights was the iconic act of slicking back one's hair to get that perfectly voluminous "poof" of hair. Also, don't forget the leather jackets, jeans, and Converse sneakers.

That brings us to modernity, when manga and anime have entered popular culture. Some mangaka were fascinated and influenced by Western culture, subcultures, and fashion, which explains why some of their works feature characters with pompadours. This also explains why there is a correlation between delinquent characters and the greaser personae. The best result from this fusion of sorts is the "delinquent with a heart of gold" trope: a character that appears to be a delinquent but subverts the character archetype by behaving altruistically. When it comes to manga and anime, imagination is the limit to how beautifully pompadours can be depicted and the characters who cultivate them.



Exhibit 1: JP from Redline, a fine specimen.

"SWEET JP"

His pompadour is a work of art. Just look at it! How much pomade or styling wax is even needed for that hair to maintain its composition? Throughout the film, it never came undone, even though one character kept on punching the hairdo. It was also unscathed by the explosions in the film. The pompadour has no weakness; it's invincible against the elements!

Not a single time in the film does JP ever restyle or fix his pompadour. In terms of "styling his hair," he takes out a comb that opens like a small knife and combs the sides of his hair. There is a notable scene where he pulls out his "knife-comb" to fix his hair in a bar and a character stepped back, thinking it was a knife. JP's attention to detail to his hair and fashion creates an aura of intimidation and elegance.

However, one flaw about JP's ridiculous yet oddly captivating pompadour is its inexplicability. In the film, there is no specific reason why he sports a pompadour. In fact, he developed it over the years, as shown through the numerous flashbacks to his younger years. So in the end, does there have to be a reason for someone to look the way they want?



Exhibit 2: Josuke from *JoJo's Bizarre Adventure*, sporting his iconic pompadour.

JOSUKE HIGASHIKATA

The one thing you should never do around Josuke is insult his amazing hair. Unless you have a death wish, that is. Just what about his hair makes Josuke suddenly snap when people insult it? Well, that is explained in the series, but my reasoning for using Josuke as an example was to show that a character's eccentric or strange appearance can be relevant to the plot. Even if there was no plot-related reason for Josuke to have a pompadour, I'd still be fascinated by it, as was the case with JP.

Similarly to JP, Josuke gets injured multiple times, but the pompadour is rarely damaged throughout the series. Josuke's pompadour exhibits an aspect of realism: pompadour physics. Rohan Kishibe, a mangaka in the series, takes advantage of Josuke's "weakness" by deliberately insulting the glorious pompadour. Rohan even goes so far as to poke the pompadour with his finger, causing the pompadour to jiggle. It is in this moment that the witnesses, Okuyasu Nijimura and Koichi Hirose, as well as the audience, know that a battle to the death is about to occur. Never insult someone's appearance and expect to walk away unscathed.

Exhibit... 3? Is that Josuke again?

Oh wait, wrong character.



DANDY

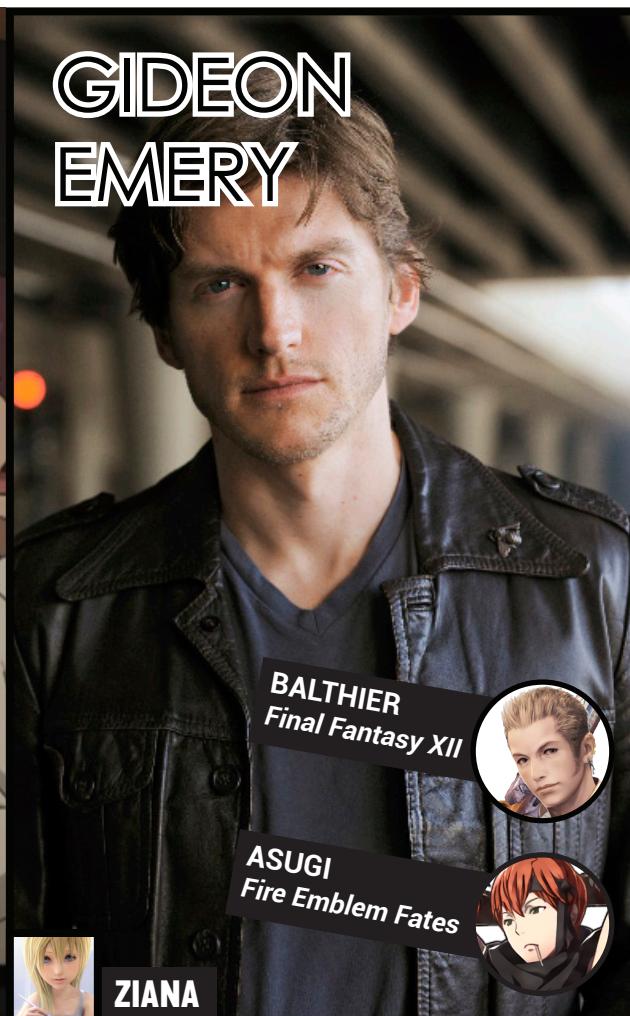
It's Dandy from *Space Dandy*, an incompetent space hunter who hunts unregistered aliens for bounty—in style. His pompadour doesn't completely roll all the way back into his hair; instead, it sticks out a bit, forming quasi-hair spikes. Unlike the previous two characters, Dandy's pompadour comes undone a few times. He still looks amazing when his hair is down, unstyled, and messy. That's just the charm of a dandy guy in space.

To summarize, the pompadour hairstyle has been in fashion since the 18th century, and has evolved over the centuries. It was widely popularized by American rock-stars, who donned modified versions of the hairstyle and paved the way for the greaser subculture and subsequent stereotype of that subculture to develop. These trends have been adapted into multiple forms of media, not limited to anime, manga, and video games. We are left to wonder, what will be the next iconic hairstyle?

STAFF PICKS

FAVORITE VOICE ACTORS

GIDEON
EMERY



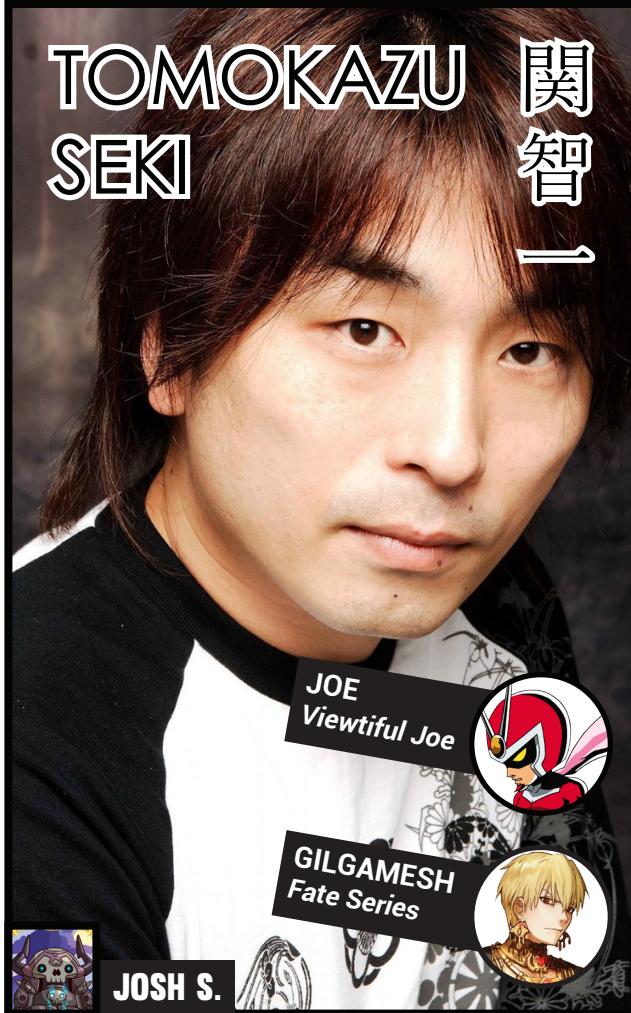
ZIANA

RICHARD
EPCAR



ANDRES

TOMOKAZU 関智一



JOSH S.

DAISUKE NAMIKAWA 浪川大輔



KATRINA

RISA TANEDA



KUNO
JOSEPH

D

BO-BOBO
-bobo
ESTAR
Adventure



種田梨沙



NAKIRI
ki no Soma



AZONO
Kimi no Uso



Volume XLVI, Issue V – October 05, 2017

STAFF

SOCIAL MEDIA

Konshuu accepts guest submissions from club members! If you'd like to have content featured, please visit:
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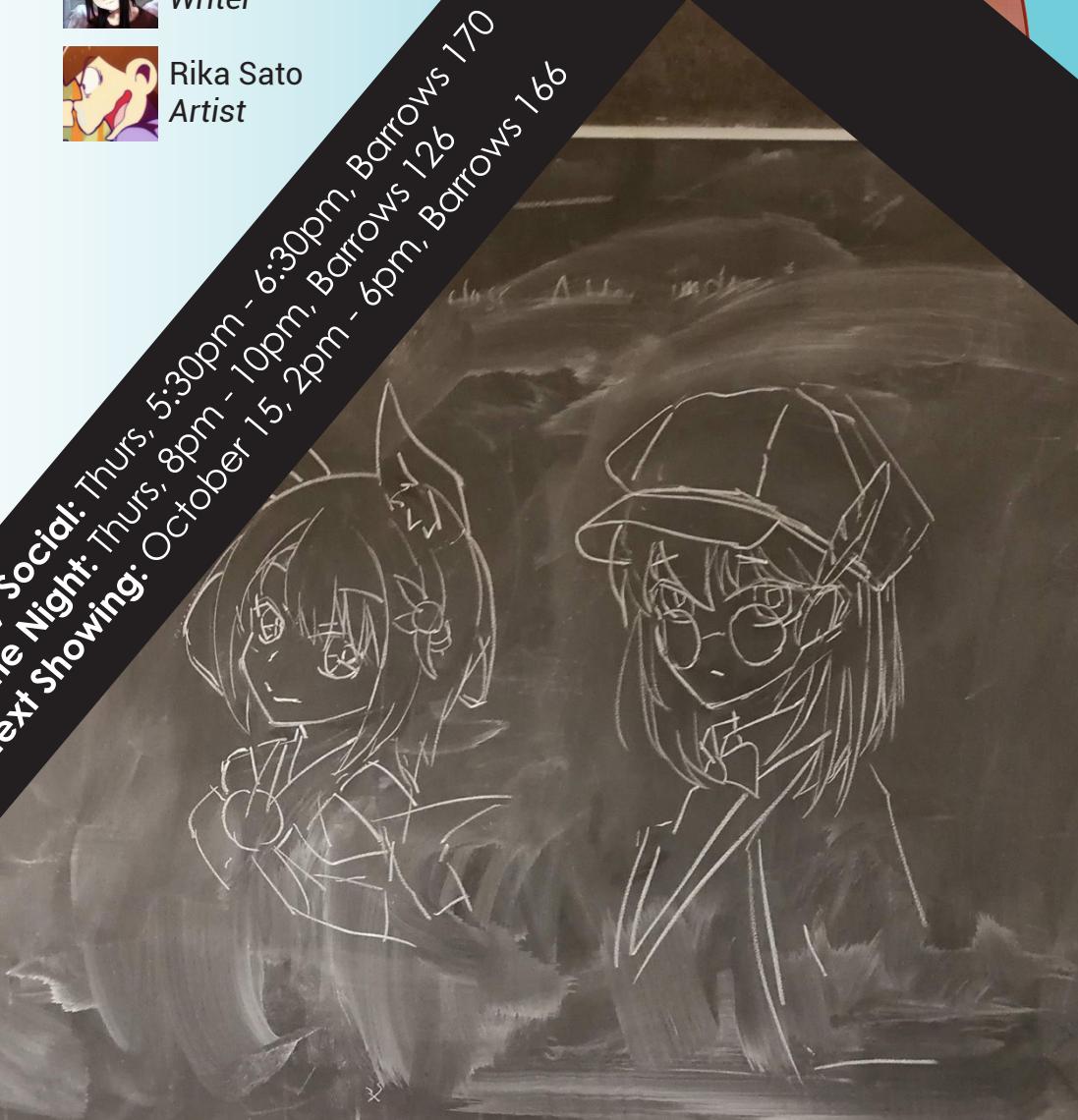
Deborah Lim
Artist

CLUB EVENTS

Weekly Social: Thurs, 5:30pm - 6:30pm, Barrows 170

Game Night: Thurs, 8pm - 10pm, Barrows 126

Next Showing: October 15, 2pm - 6pm, Barrows 166



Chalkboard Sketches
Art by David Chang