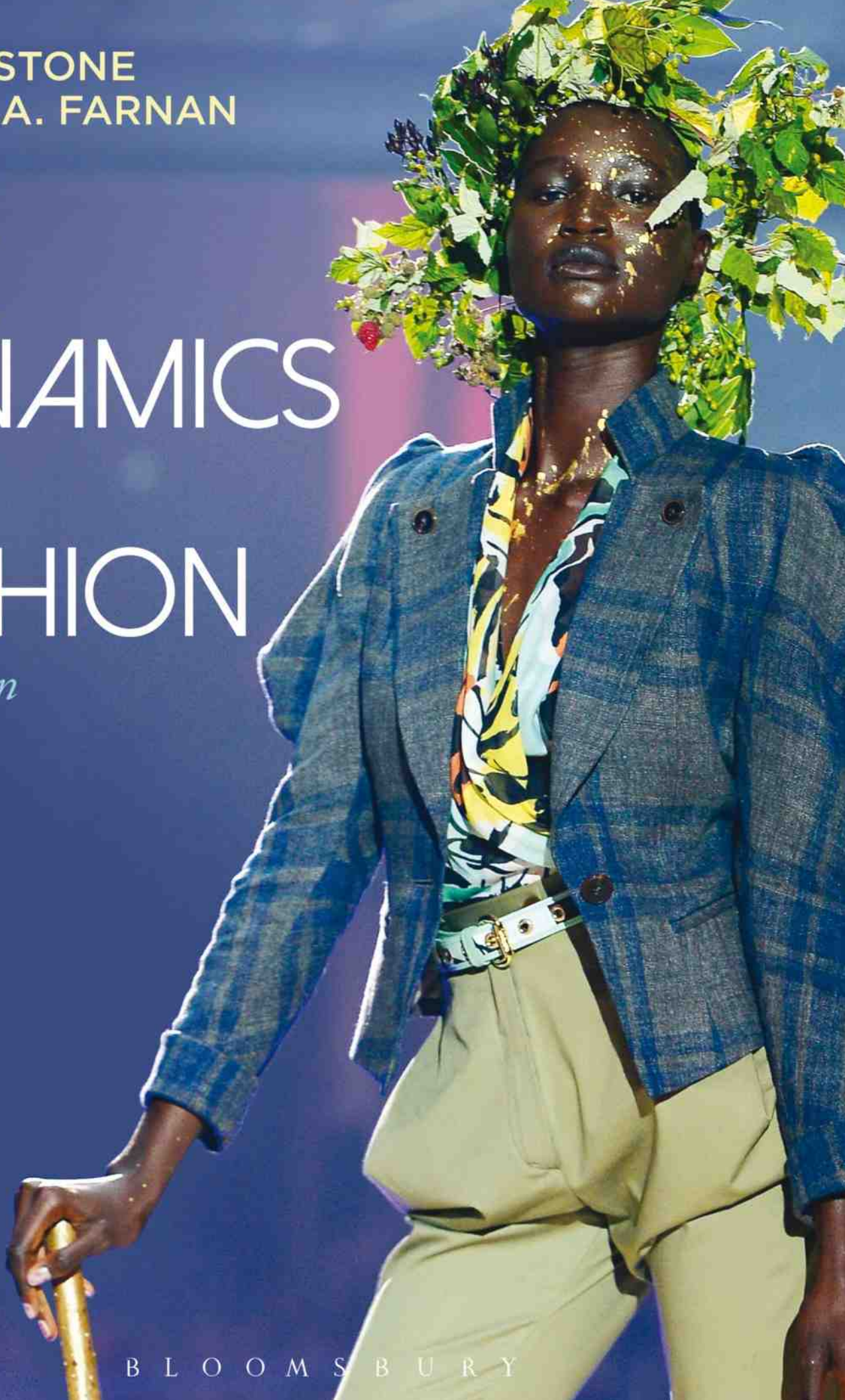
ELAINE STONE
SHERYL A. FARNAN

THE DYNAMICS OF FASHION

5th Edition



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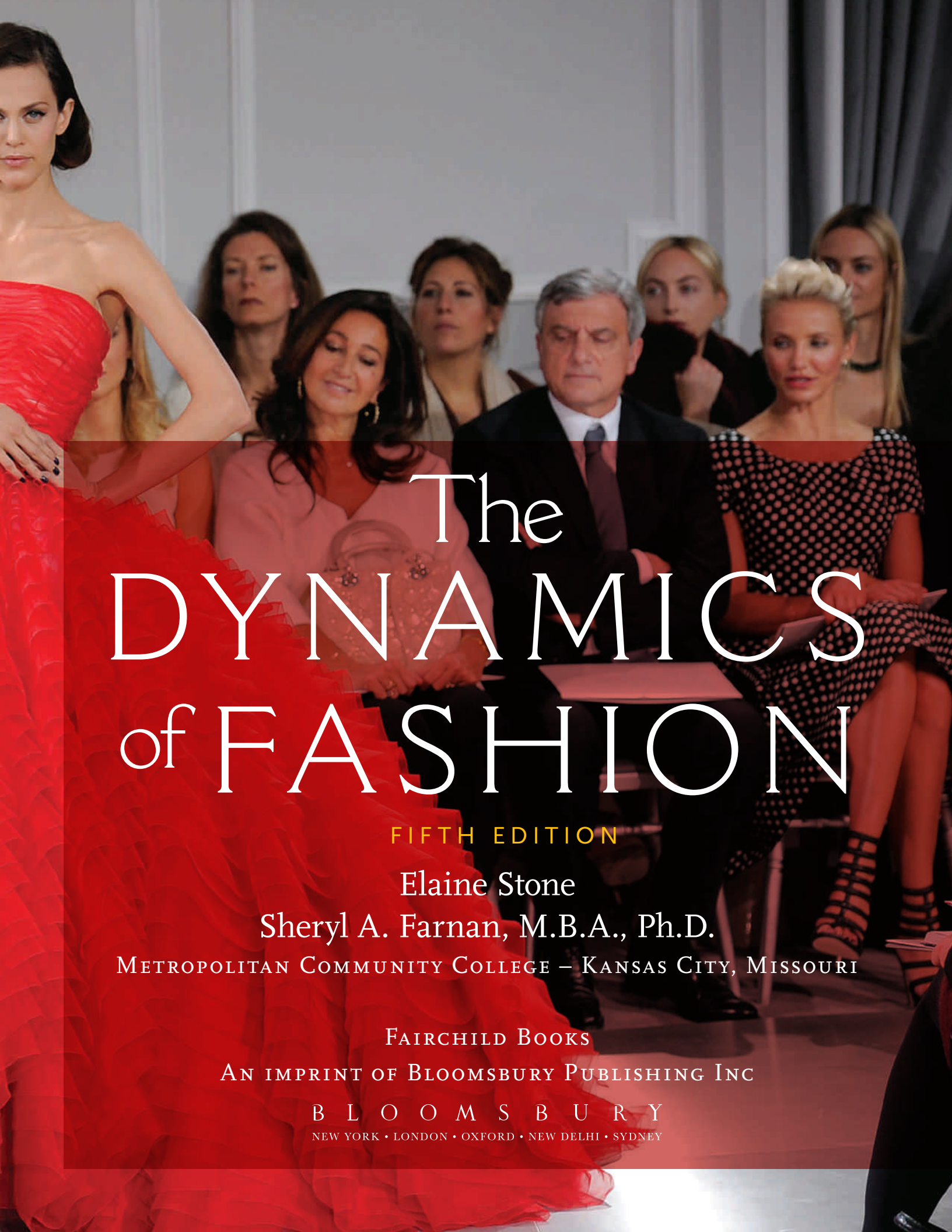

The DYNAMICS of FASHION

FIFTH EDITION

Elaine Stone
Sheryl A. Farnan, M.B.A., Ph.D.
Metropolitan Community College – Kansas City, Missouri

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EXTENDED CONTENTS

PREFACE

Fashion is fast and forward, challenging and changing, and constantly in motion. This new edition of *The Dynamics of Fashion* will place students and instructors on the cutting edge of what is happening in the business known as *fashion*. This updated text will prepare students to learn and understand the innovation and challenge of careers in the global world of today's fashion business.

The fifth edition of *The Dynamics of Fashion* brings new perspectives of the fashion business to students' attention. All chapters have been substantially updated with current theories added. The text covers the broad scope of fashion and adds the newest and most up-to-date facts and figures used by professionals, to keep the industry a vital and challenging career path.

New to This Edition

- More than 150 new full-color photographs highlighting the people, principles, practices, and techniques of the fashion business
- Updated coverage throughout the text on the latest industry trends, such as developments in sustainability (Chapters 2, 6, 7, and 15), e-commerce (Chapters 3, 4, 5, 16, and 17), globalization (Chapters 4, 5, 6, 8, 16, and 17), technology (Chapters 6, 8, 16, 17, and 18), and the use of social media for fashion marketing (Chapters 3, 4, 16, 17, and 18)
- Revised review questions to spark discussion about the most recent developments in the industry
- Up-to-date data in charts and illustrations
- New terms in Trade Talk and updated glossary
- Brand-new content and illustrative features in every chapter include:
- Fashion Focus features highlighting the interesting people and events that are influencing fashion right now
- Then and Now features showing the cyclical nature of fashion as seen through yesterday's classics and today's emerging trends

Organization of the Text

This edition of *The Dynamics of Fashion* follows the successful classroom-tested organization of the previous editions. It is structured in a sequential learning order:

Unit One: The Changing World of Fashion

Unit 1 examines how and why fashion evolves and changes. Chapter 1 teaches the student about fashion history, focusing on the development of fashion design and how it has grown into a major force for the future. A special project at the end of this chapter helps students learn how key designers relate to fashion throughout the decades. Chapter 2 explains the cyclical nature of fashion, including the core principles of the business. Chapter 3 examines the basic psychological and environmental factors that affect fashion. Chapter 4 discusses the movement of fashion, forecasting, and theories of fashion adoption. The text shows how fashion leaders can be influential and spark trends. Chapter 5 covers the business scope of the industry, including licensing and franchising.

Fashion operates in a far different way today than it did years ago. It moves faster and reaches more people. Perhaps most important, it is more businesslike. To understand the changes that have occurred and will occur in the future of the fashion industry, you must first understand the foundation of the fashion business.

Unit Two: The Primary Level: The Materials of Fashion

Unit 2 covers the growers and producers of the raw material of fashion—fibers, fabrics, trimming, leather, and fur. It explains the new and fast-moving advances in these industries and the increasing variety of fashion goods using these materials. Chapter 6 examines the difference between natural, regenerated, and synthetic fibers, along with the sustainability of products made from "green" fibers, and the production process of most fabrics. Leather and fur are also covered in detail. Chapter 7 describes the different categories of leather, special finishes, real and faux fur, the development of these industries, and the steps in producing and marketing.

Unit Three: The Secondary Level: The Producers of Apparel

The third unit begins with a chapter on product development. In Chapter 8, students learn about the six-stage process of developing and producing a line, supply chain management, licensing, private labels, brand extension, specification buying, offshore production, and trade

agreements. Industry trends in apparel are then broken down into separate chapters focusing on women's, men's, and children's apparel.

Chapter 9 describes the history of the women's apparel industry, along with a global view of the categories, size ranges, price zones, and brand and designer names used in marketing. Chapter 10 compares and contrasts all the factors that are common to both men's and women's apparel and explains the differences that exist in producing and marketing menswear. Chapter 11 discusses children's apparel, including the impact of demographics, the influence of fashion on children's wear, licensing, industry trends, and responses to social issues.

Unit Four: The Secondary Level: The Other Producers

The producers of innerwear, accessories, beauty, and home fashions no longer exist just to coordinate with apparel. These industries have become innovators and fashion trendsetters. Unit 4 explains how each industry functions and covers current and future practices and trends.

Chapter 12 discusses the history of innerwear, bodywear, and legwear, as well as the latest merchandising and marketing trends. Chapter 13 explores the ever-expanding accessories industries from their past to the present. Chapter 14 discusses the beauty industry (formerly referred to as "cosmetics and fragrances"), and the text illustrates the different growing market segments in this sector of the fashion business. Chapter 15 examines the rapidly growing area of home fashions. This chapter also explores the influence of top and young designers who are increasingly expanding their range of products, from apparel to home.

Unit Five: The Retail Level: The Markets for Fashion

Unit 5 focuses on the elements of fashion marketing and reveals how markets operate to help manufacturers sell their products and how retailers satisfy the needs of their target customers. Different types of retailers and strategies are also explained in this unit.

Chapter 16 is devoted to global fashion markets and their unique offerings and personalities, exploring global sourcing and merchandising—both the advantages and disadvantages as American industries continue to expand into foreign markets. Chapter 17 discusses the history and development of fashion retailing in the United States, including the different types of retailers and changing retail patterns, such as the growth of e-commerce, omni-channel commerce, international brands in America, and discount stores. This chapter also focuses on current policies and major strategies in fashion retailing, including social media and online promotion to reach out to customers. Chapter 17 also discusses the methods of merchandising, such as fashion cycle emphasis, quality, price ranges, merchandise assortments, brand policies, and exclusivity. There is an evaluation of operational policies as well, including customer services, promotional activities, and selling services.

Unit Six: The Auxiliary Level: Supporting Services

The final unit in this book covers a myriad of fashion services and explains their interconnecting roles in the fashion business, from design to consumer. Chapter 18 discusses career opportunities in advertising, print, and online media such as fashion magazines and newspapers, as well as in television, broadcast, and social media. Additionally, Chapter 18 explores the role of advertising agencies, fashion consultants, and public relations firms. Visual merchandising and store design are also covered as important aspects of promotion. Finally, Chapter 18 looks at the industry publications and organizations that work to provide information and other services.

Text Features

The Dynamics of Fashion provides a wide range of examples, color illustrations, tables, and many exciting special features that make the people, principles, practices, and techniques of the fashion business come alive. All these features are appropriate for class discussion, library research projects, and group projects.

Fashion Focus

"Fashion Focus" highlights interesting people, places, and products in the fashion business and makes the chapter material more relevant to students. Key people discussed include Iris van Herpen (Chapter 1), Michael Kors (Chapter 2), Tommy Hilfiger (Chapter 3), Sarah Burton (Chapter 5), Billy Reid (Chapter 10), and Gabrielle Union (Chapter 14).

Then and Now

"Then and Now" encourages the student to look to the past, present, and future of subjects that have a lasting

imprint on fashion. It also teaches how fashion is cyclical, with comparisons of trends from different points in time. Topics include denim through the decades (Chapter 6), the history of garment sizing (Chapter 8), discounters and retail strategies (Chapter 17), and visual merchandising as part of advertising and branding strategies (Chapter 18).

Glossary

The glossary has been thoroughly updated to reflect revised content from the text. A knowledge and understanding of the language of fashion gives students a firm footing upon which they can step out into the industry and know they are speaking the right language.

Summary, Review, Discussion, and Trade Talk

The chapters conclude with student-oriented activities designed to enrich and reinforce the instructional material. A summary gives a quick reminder of key concepts.

"For Review" asks questions about the key concepts of each chapter. These questions provoke thought, encourage classroom discussion, and recall the material presented in the text. Questions have been added and revised for the fifth edition.

"For Discussion" asks students to explain the significance of a major concept and to support the explanation with specific illustrations. This activity affords students an opportunity to apply theory to actual situations and to draw on their own background and experiences.

The "Trade Talk" section explains fashion and merchandising terms introduced for the first time in that chapter. Students will recognize these terms when they appear in subsequent chapters. Terms have been added throughout the text based on revised content in the fifth edition.

Instructor's Resources

Fairchild Books is pleased to offer a robust ancillary package to instructors for the fifth edition of *The Dynamics of Fashion*. The Instructor's Guide features answers to end-of-chapter activities; supplemental student activities and assignments; a comprehensive test bank of multiple choice, identification, true or false, and essay questions for each chapter *and* unit; and a guide to exploring careers with an expanded focus on using social media, social and environmental responsibility, and key functionalities and skill sets for the millennial generation. The PowerPoint® presentations reproduce the text's expanded full-color art program and offer a concise, bulleted basis for classroom lecture and discussion for each chapter. Finally, a curated digital library of special supplemental resources for all of the text's features is available for instructors. This collection includes categorical links to articles, image galleries, and videos from respected trade, fashion, and news websites.

The Dynamics of Fashion STUDIO™

Fairchild Books has a long history of excellence in textbook publishing for fashion education. Our new online STUDIOs are specially developed to complement this book with rich media ancillaries that students can adapt to their visual learning styles. *The Dynamics of Fashion* STUDIO features include online self-quizzes with scored results and personalized study tips and flashcards with terms/definitions, branch out with links to curated online multi-media resources that bring chapter concepts to life, and expand your knowledge by further exploring special features *Then and Now* and *Fashion Focus*.

STUDIO access cards are offered free with new book purchases and also sold separately through Bloomsbury Fashion Central (www.fairchildbooks.com).

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I would not be doing this work that I dearly love if it were not for the encouragement and support that I get every single day from my wonderful husband, Jay Leipzig, and our daughters, who inspire me to strive to be a good example.

I welcome comments from the students and instructors who use this book. You are welcome to send those through Fairchild Books.

This work is dedicated to my father and mother, Tom and Darlene Farnan, my first teachers, most truthful critics, and biggest cheerleaders. Thank you.

—Sheryl A. Farnan

Unit One THE CHANGING WORLD OF FASHION

Fashion—the very word conjures up excitement and interest in all of us. It is faddish, familiar, fantasy, form, fatal, feasible, festive, finite, fit, fresh, and fun. Fashion is the most dynamic of American businesses. It thrives on change, and change is the engine that fuels it.

In Unit 1 you will learn how and why fashion evolves and changes. You will begin to develop a basic vocabulary and a working knowledge of the following:

- Chapter 1: The history and foundation of fashion from the nineteenth century through today.
- Chapter 2: The principles around which the fashion world revolves.
- Chapter 3: The environmental forces—the role that economic, demographic, sociological, and psychological elements play in the fashion business.
- Chapter 4: The cyclical forces—how fashions change and how an understanding of this constant cycle of change can be used to predict and analyze current and future fashion trends.
- Chapter 5: The business forces—the scope of the industry, its recent growth and expansion, and various new forms of ownership, along with the design forces, and the roles played by designers, manufacturers, and retailers in creating fashion.

The fashion world operates differently than in the past. It moves faster and reaches more people. To understand the changes that have occurred and will occur in the future, you must first understand the underlying dynamics of the fashion business.

Mike Marsland/WireImage/Getty Images.

Catwalking/Getty Images.

Chapter One
A CENTURY OF FASHION

KEY CONCEPTS

- The social and cultural conditions that affect fashion
- Major developments and trends, decade by decade
- The designers and other innovators who influence fashion

Turn on your television today, or log on to the internet, and you're constantly being told what people are wearing. On the red carpet at the Oscars, every actress will be asked who designed her gown; less than a week later, she'll show up in *Star* or *People* magazine on either the best-dressed or worst-dressed list, and a stylist will have written a sidebar telling you where you can buy an inexpensive replica of the dress—along with the shoes, jewelry, handbag, and cosmetics (Figure 1.1). In the 2016 election, when Hillary Clinton became the first woman to run for president of the United States for a major political party, critics discussed her fashion choices as much as they did her policies and platforms. Actor George Clooney, rapper Jay-Z, and soccer star David Beckham all wear suits with a relaxed, cool style. Socialites, such as Tory Burch, design clothing or handbag lines. Celebrities have fashion and fragrance lines. Everyone is in on the act, it seems, from the reality show participants of *Project Runway* to those who want to laugh at it all by reading what the Fug Girls have to say online. The newest looks are seen and talked about and copied more quickly than ever. Never before has the consumer had so much information and so many options from which to choose.

How did fashion get to this place? It's true that contemporary consumers and fashion fans can see the latest from music videos, award shows, and the fashion runway almost immediately. Even a hundred years ago, however, American women went wild for anything worn by the actress Mary Pickford, and newspapers and magazines hastened to provide photographs and drawings of her ingénue style as soon as they could roll them off the press. Factory and "office girls" from the turn of the twentieth century who needed functional, streamlined clothing helped shape the apparel industry, and the famous Rosie the Riveter poster from World War II boldly depicted fashion on duty: coveralls, along with a feminine swoosh of bright-red lipstick. Today's "In and Out" lists have their precedent in that wartime era, too, with the inauguration of the U.S.-based Best-Dressed List in 1940, formerly the domain of Paris.

The point is that fashion has *always* been changing and evolving—and that at any time in the past, though it may be history now, the change was usually dramatic. The evolution of fashion is exciting, full of innovations and imitations. History tells us where fashion has been and suggests where fashion might be going. In this chapter, our focus is the last hundred years or so, from the turn of the twentieth century to the present day. There are different ways to determine when one decade begins and the former one ends—a momentous event, such as the stock market crash of 1929 or the end of World War II, in 1945, can mark the end of one era and the start of another. Whatever the event may be, remember that many changes can occur over a ten-year period. The following sections present an overview of the events of each decade—social, cultural, and economic. These events have been related to major fashion trends and developments of the period, and the designers and other individuals who had a strong influence at the time are noted.

Social and Cultural Conditions

As Coco Chanel once observed, "Fashion is not something that exists in dresses only. Fashion is in the sky, the street, fashion has to do with ideas, the way we live, what is happening." Every part of life, including economic conditions, political events, health issues, cultural happenings, and more, affects what people wear, how it is produced, how people buy it, and how much they are able or willing to pay for it.

Over the last one hundred years, the world experienced two wars; peacetime prosperity; growing civil rights; enhanced travel and leisure time; accelerated transportation; space exploration; ever more rapid and immediate communication; increased literacy and emphasis on education; enormous strides in science, technology, and medicine; increased participation in sports and recreation; and enormous entertainments—from vaudeville, to Broadway, to radio, to the movies, to the recording industry, to the internet, and beyond.

Fashion designers gather inspiration from what is happening in the world around them, and the twentieth century presented a varied and ever-changing landscape.

Fashion Trends and Developments

Physics tells us that for every action there's an equal and opposite reaction. This certainly holds true for fashion. Sometimes the reactions are a response to horrific events: both the attack on Pearl Harbor in 1941 and the terrorist bombings on September 11, 2001, resulted in a trend for red, white, and blue clothing and accessories. Other times, fashion takes advantage of new technology and scientific breakthroughs, such as the invention of nylon. Along with apparel, trends include changes in accessories, hairstyles, and cosmetics. For every major trend that seems particular to its time—think flapper dresses from the 1920s, Jackie Kennedy's pillbox hats from the early 1960s, bell-bottom pants from the 1970s—there is often a reinterpretation later on (contemporary Marc Jacobs or Michael Kors, the resurgence and refinement of low-slung pants). From the Gibson Girl's blouse to Twiggy's microminis, from the Man in the Gray Flannel Suit to Calvin Klein's underwear advertised on fifty-foot-tall billboards, the past hundred years have produced some memorable fashion moments. Some of them were a flash in the pan, but others influence us today—and will continue to do so in the future.

Designers and Other Influences

Someone has to be the creative force behind all of this change, and this is where fashion designers take center

FIGURE 1.1. Audrey Hepburn and Grace Kelly waiting backstage at the Academy Awards in 1958 (top) and Anne Hathaway on the red carpet at the Academy Awards in 2013 (bottom). *Allan Grant//Time Life Pictures/Getty Images; Fairchild Archive.*

stage. Twentieth-century modernization saw the rise of mass apparel production and the rise of the designer as fashion arbiter—and fashion star. Designers put their stamp on major fashion trends throughout the years. Other elements, too, such as urban or street culture, influence fashion and design.

PRELUDE TO THE TWENTIETH CENTURY

When the United States was a very young country, forging its own identity, it still retained close ties to Europe. In the mid-nineteenth century, New York City's population was still under one million, and other prominent East Coast cities, such as Boston and Philadelphia, boasted only 137,000 and 121,000 residents, respectively. The western cities were much smaller outposts; Saint Louis, famed as the Gateway to the West, was the largest, with nearly 80,000; San Francisco had just 35,000 pioneering inhabitants. Contrast this with the 1.5 million citizens of Paris at the time, or London's 2.3 million. These were long-established urban centers of culture and industry that Americans hoped to emulate. The years leading up to 1900 brought enormous expansion and change to the United States, and with that, a new national identity.

Social and Cultural Conditions

As the United States expanded, it experienced severe growing pains. The Civil War of 1861 to 1865 threatened the country's very survival, and the aftermath saw social upheavals in race and class. Industrialization brought more leisure time for the working classes and improved modes of transportation such as safer railroads and electric trolleys; people received news faster through the telegraph and telephone; and the cycle of the workday changed forever with the widespread use of electric lights.

By the turn of the twentieth century, there were nearly 3.5 million people living in New York City alone, and other urban centers were rapidly expanding as well. The western part of the country gave way from frontier settlement to modernization, which was altogether different from the European-influenced East.

Fashion Trends and Developments

Upon the death of King William IV in 1837, marking the end of England's Georgian period, a young Victoria, age eighteen, inherited the throne. She married Prince Albert in 1840 and was the mother of nine children. Queen Victoria's family-oriented, conservative, and strict standards of personal morality defined most of the nineteenth century, known as the Victorian era. In England and beyond, fashions were straitlaced and bodies were covered up. Across the Atlantic, as Americans became more settled and established, an interest in gentility and refinement spread. Women's dress was carefully chosen to show respectability. Corsets, caged crinolines (hoop skirts), layered undergarments, inner and outer skirts or petticoats: this decorative and confining aspect of dressing conveyed femininity and propriety.

The voluminous skirts of the mid-1800s eventually slimmed to the bustle silhouette. The fashion cycle ebbed and flowed, continually struggling between gentility and practicality.

The change from homemade to ready-made apparel was also significant. Before 1870, women made their own clothing, or utilized the services of a professional dressmaker, usually a local woman who sewed custom apparel for women in her town or community. European influences found their way to the United States through illustrated fashion plates, fashion dolls dressed and accessorized in the latest fashions, and illustrations in publications such as *Godey's Lady's Book* (Figure 1.2).

FIGURE 1.2. Cover of *Vogue* from 1894. *A. Keller/Conde Nast via Getty Images.*

Mass production of basic garments such as corsets and men's shirts began in the mid-1800s; by the mid-1890s, as more men and women began working in factories and offices, the apparel industry responded to the demand for practical clothing by adapting the men's shirt for women in a blouselike form. The shirtwaist kept manufacturers rushing to meet demand into the new century. Ready-made apparel was available from mail-order catalogs such as Sears, Roebuck and Co. and Montgomery Ward and from the new department stores in major urban centers.

Designers and Other Influences

Respectability meant looking to one's social betters for guidance—which meant, for all practical purposes, being somehow influenced by the designer Charles Frederick Worth. An Englishman who established the House of Worth in Paris in 1857, he dressed society women in Europe and the United States, along with royalty and people seeking social status. Along with Worth, who is often considered to be the father of haute couture, other designers based in Paris at the time included Jeanne Paquin, a competitor, and Jacques Doucet of the House of Doucet, established in the mid-1800s as a producer of lingerie and men's clothing and accessories.

By this time, fashion information was more widely spread. In addition to *Godey's Lady's Book*, which began publication in 1830, *Harper's Bazaar* launched in 1867, followed by *Vogue* in 1892. Photography eventually became a significant factor in fashion's development, finding a firm foothold in the twentieth century. First in use in the 1840s, its technology continued to improve. In 1913, Adolph de Meyer shot images of actresses and socialites for *Vogue*, and fashion photography, and eventually fashion modeling, grew from this point.

THE 1900S: THE BELLE ÉPOQUE, OR THE EDWARDIAN AGE

Queen Victoria died in 1901, just as the new century had turned. Socialites of the Edwardian Age, named for the reign of King Edward VII (or La Belle Époque, "the Beautiful Age," as it was known in France), clung to the classical and opulent in dress and manner.

Social and Cultural Conditions

The U.S. population reached 75.9 million by 1900, and it continued to grow, with immigrants pouring in through Ellis Island and other ports. In contrast to the opulence enjoyed by the wealthy, many of these new immigrants, mostly city dwellers, lived in extreme poverty and hardship. As new workers entered the U.S. economy and the divide between rich and poor became more pronounced, charities and other social institutions struggled to improve conditions. Women continued to work, with 20 percent earning wages outside the home in 1902, increasing to nearly 25 percent by 1910.

Bicycling became a popular recreational pastime (Figure 1.3). By 1907, automobiles were produced by the thousands. Wilbur and Orville Wright introduced the country to air travel in 1903. Telephones became widespread.

Aside from a brief economic downturn in 1907, most of America prospered during this decade, and more people had money to spend on entertainment. Theater, opera, and vaudeville were all enormously popular. "Moving pictures" emerged in the late 1890s and became an instant hit when *The Great Train Robbery*, the first movie with a real storyline, was shown in 1903.

Fashion Trends and Developments

The turn of the century featured the Pouter pigeon figure, which accentuated a small waist with rounded curves above and below, requiring the S-bend corset. Skirts were worn close to the hip and featured gores that flared into a trumpet shape. Sleeves became shorter and fuller, including the famously exaggerated leg o' mutton look. Hairstyles remained voluminous, piled high and full. To balance the silhouette of the skirts, sleeves, and hair, hats were wide, round, and elaborately decked out with ribbon, feathers, and bows.

Men's fashion tended toward a blockier shape, with three-piece suits and the sack coat. Shirt tailoring was stiff and formal, with starched fronts; these later gave way to more relaxed styles, and men eventually omitted vests and even jackets.

Recreation had an impact on fashion in this period. Though sportswear was in its infancy, the concept of practical clothing took hold, and cyclists adopted bloomers (for women) and knickers (for men). Modesty prevailed in swimwear. Specific fashions emerged for sports like golf and tennis.

Designers and Other Influences

In Paris, Doucet, Callot Soeurs, and Paquin remained prominent designers, and Jean-Philippe Worth took over the House of Worth for his father.

FIGURE 1.3. Bicycling increased mobility everywhere and fashioned the "new woman." *Courtesy of Library of Congress.*

Perhaps the most indelible fashion image of the early 1900s was the Gibson Girl, created by illustrator Charles Dana Gibson. Though she featured the popular curved figure of the day, she was also a "new woman" who was not only beautiful, but also independent and active. Her counterpart was the Arrow Collar Man, fashioned as a clean-cut and sporty version of masculinity.

Growing interest in amusement parks, dance halls, and movie theaters allowed people of all classes to intermingle more. This gave working-class people more access to how the upper classes dressed and behaved. The pace of fashion news increased.

THE 1910S: NEW FASHIONS TAKE HOLD

The 1910s saw the full changeover to mass production of everything from clothing to foodstuffs to Model T Fords. When World War I broke out in 1914, American manufacturers stepped up production of armaments and other supplies to assist the Allied European countries. Long before the United States officially entered the war, in 1917, the mood in America was one of preparation. When the men were drafted into the armed forces, women went to work in heavy industry.

Social and Cultural Conditions

Entertainment thrived. The film industry established itself in Hollywood, and the studio "star system" was born, along with movie fan magazines, which made household names of the players. New dances like the fox-trot and the Castle Walk, popularized by Broadway dancers Irene and Vernon Castle, were the rage.

Fashion Trends and Developments

The fuller silhouettes of the previous decade disappeared, and apparel manufacturers used lighter materials and construction. Styles gave a nod to modernism and other avant-garde influences, such as the theatrical costumes worn by the Ballets Russes troupe of dancers, who performed to great acclaim in Paris (Figure 1.4). This resulted in some new and startling designs, such as harem trousers, turbans, the hobble skirt, and the lampshade dress. Although everyone did not accept these bohemian styles, the slimmed-down and sloping shapes carried over into more day-to-day dress. Slimmer styles and more active lives led to less emphasis on corseted fashions.

Men's fashion followed a similar trend, with boxy suits replaced by a less-full line and lighter fabrics. The streamlined trench coat, still a fashion classic today, was introduced during World War I. War shortages included color dyes, and so of necessity basic black, white, tan, blue, and stripes or small prints on white backgrounds were popular during the war years (1914–1918). Women's hemlines crept up to conserve fabric. As utilitarian styles took hold, accessorizing became popular: simplicity and streamlining led to the men's wristwatch; for women, exposed ankles showed off embroidered stockings, while eyes and

lips were darkened with newly available cosmetics that complemented shorter hair or permed hairstyles under smaller hats. Concurrent to Keds in 1917, Marquis M. Converse of the Converse Rubber Shoe Company created what would come to define the rubberized shoe, the Converse All-Star.

Designers and Other Influences

Paul Poiret introduced cutting-edge styles. His fluid, draped designs inspired by Asian and Persian influences were achieved without the need for restrictive corseting. Jeanne Sacerdote, known as Madame Jenny, designed simple fashions reproduced extensively for U.S. ready-to-wear, while Mariano Fortuny reinterpreted classic Grecian draping, developing a chemical process for the pleating in his gowns and robes.

Women and men sought to imitate the new American stars of stage and screen. Women were enthralled by Mary Pickford's dresses and Theda Bara's "vamp" look; men copied Charlie Chaplin and Rudolph Valentino. Ballroom dancer Irene Castle was among the first women to bob her hair, the better to withstand the rigors of dancing. Out went the corset, for the same reason. For easier foot movement, Castle's dance costumes were shorter than the prevailing fashion.

THE 1920S: FASHION GETS MODERN

During the 1920s the fast and fun pursuits of a younger generation pushed aside nostalgia for the past. Jazz music and new dances became all the rage, and Prohibition in 1919 provided another excuse to break the rules. Women celebrated winning the right to vote in 1920 by taking other liberties they felt were due to them, from smoking and cursing in public to wearing heavy makeup and baring their arms. These "flappers" and their loose, daring styles were imitated by anyone who wanted to appear young.

Social and Cultural Conditions

The cinema provided new idols to aspire to, such as Myrna Loy, Claudette Colbert, the "It" girl Clara Bow, and, for the men, the dashing, masculine ideal of Douglas Fairbanks. Movies with sound, dubbed *talkies*, emerged in 1927. Mass media continued to expand; the first commercial radio station appeared in 1920, and by the end of the decade many, if not most, Americans owned or had access to radios of their own. Prosperity ended with the stock market crash of 1929, however, and the next ten years would carry a more somber tone.

FIGURE 1.4. The Ballets Russes, 1913. *Emil Otto Hoppe/ullstein bild via Getty Images.*

Fashion Trends and Developments

As conventions fell away, so did restricting waistlines and skirts. New dances like the Charleston, the tango, and the Black Bottom all required clothing that was loose, free, and above all, fun. The straight-cut chemise dress flattened the line of the body, and as hemlines rose to knee length, fringe and beads augmented the dresses. Long necklaces and T-strap shoes for dancing complemented the rather straight, boyish silhouette. Bobbed hair became more and more common, women wore close-fitting cloche hats, and Hollywood makeup artist Max Factor launched a line of cosmetics for the public: now every girl could look like a movie star. The extremely short and bare styles changed again toward the end of the decade. By 1928, hemlines were longer again, and dresses skimmed the waistline.

Men's fashions were more conventional, and suits were the norm. There was a rise in sportswear for both men and women. Tennis and golf popularized short-sleeved shirts, argyle sweaters, and saddle oxfords. Women's swimwear used knits, became shorter, and revealed bare arms and legs, the better for achieving the now-desirable suntan.

Designers and Other Influences

Parisian designers flourished in the postwar period. Coco Chanel pioneered the use of casual fabrics, chic sportswear separates, and costume jewelry. Jean Patou's pleated skirts and pullover tops were also a hit in sportswear. Madeleine Vionnet created inventive styles with handkerchief and asymmetrical hems, geometric shapes, and cowl and halter necklines (Figure 1.5). More romantic interpretations from the period include those of Jeanne Lanvin, whose dresses were longer and fuller; her wide-ranging talent also led her to produce tubular dresses and coordinated separates. Also important among the Paris designers was Edward Molyneux, whose British heritage influenced his modern, streamlined suits.

French designers also turned an eye to American consumers. As ready-to-wear apparel became more fashionable and desirable, U.S. manufacturers produced copies, or knockoffs, of popular Parisian looks.

THE 1930S: MAKING DO

In stark contrast to the freewheeling 1920s, the worldwide economic downturn of the 1930s ushered in a new frugality. People were encouraged to make do with what they had, and with unemployment at an all-time high during the Great Depression, many had little. In the United States, President Franklin Delano Roosevelt instituted a wide-ranging program of social relief, from the Works Progress Administration to the National Industrial Recovery Administration to the repeal of Prohibition.

FIGURE 1.5. Design by Madeleine Vionnet. *Horst P. Horst/Condé Nast via Getty Images.*

Social and Cultural Conditions

As a relief from what seemed like constant bad news, Americans turned to Hollywood, which provided the glamour of musicals, sharp-tongued comedies, and gangster films. The exploits of British royalty also provided a distraction, and when King Edward VIII gave up his throne for the love of American divorcée Wallis Simpson, the media crowned the new Duke and Duchess of Windsor fashion icons. Literary classics of the decade included John Steinbeck's *The Grapes of Wrath* and Margaret Mitchell's *Gone with the Wind*. With Germany's invasion of Poland in 1939, industries in the United States and abroad began to gear up for war.

TOUJOURS COUTURE

OVER THE YEARS haute couture has been declared dead many times. In 1965 *The New York Times* wrote, "Every ten years, the doctors assemble at the bedside of French haute couture and announce that death is imminent." But perhaps the reports of haute couture's death have been greatly exaggerated. Haute couture (meaning "high dressmaking" or "high fashion") has survived world wars, China's cultural revolution, and worldwide economic meltdowns—and it has always reshaped to fit the times.

What is this phenomenon called haute couture, which cyclically dies only to be reborn? According to the bylaws of the Chambre Syndicate de la Haute Couture, "an haute couturier is a designer who presides over the creation of hand-finished made-to-order clothing in a 'laboratory' that employs at least twenty workers in Paris." Note that location: "in Paris." From a peak of two hundred authentic haute couturiers before World War II, only twelve remained in 2015, with just five correspondents (member designers whose ateliers, or workshops, are outside of Paris). Just two Americans have ever been classified as haute couturiers: Mainbocher (who rose to prominence in the 1930s) and Ralph Rucci.

The founding father of haute couture was an Englishman, Charles Frederick Worth, who opened his shop in Paris on the rue de la Paix in 1858. The House of Worth lasted one hundred years, during which time a former Worth employee—Paul Poiret—brought the clothing up-to-date with an avant-garde primitivism of the World War I era.

Haute couture is a mesmerizing showcase of ultra-fashion indulgences that bring entertainment to the forefront on the world's fashion runways. Each couture garment is a one-of-a-kind, made-to-measure piece that has been stitched inch-by-inch by the couture house's atelier seamstresses. Although the designers get full credit for the design, these seamstresses are the ones who labor for hours, days, and sometimes months behind the scenes, using the best of their craft to create a garment of exquisite beauty—that sells for an exorbitant price.

But do not be discouraged if you can't afford the over-the-top couture prices, which tend to run into the tens of thousands of dollars. More accessibly priced products are available through couture houses' accessories collections: scarves, handbags, wallets, costume jewelry, shoes, and millinery. Many couture designers are selling their brands to the mass market as less expensive, but no less chic, versions of their couture creations. This is giving couture a new lease on life through marketing and publicity. At the same time, marketers are hoping that women will eventually graduate to high-end fashion. Couture is something to be coveted. As Polly Guerin, the fashion historian, says, "Viva Haute Couture!! It's in the fashion world, a compelling lure for ladies who lunch and rich fashionistas worldwide. Couture titillates the imagination, it serves as inspiration, and in its finest hour it is the greatest show in the fashion galaxy."

THEN & NOW

Jean Paul Gaultier
Fall 2011
Iannaccone / WWD / © Conde Nast.

Chanel
Spring 2013
Chinsee / WWD / © Conde Nast.

Jean Paul Gaultier
Spring 2013
Iannaccone / WWD / © Conde Nast.

Fashion Trends and Developments

Hemlines lengthened and the overall look was softer and more feminine, with clothing fitting closer to the body. A slender silhouette still dominated, and the waistline returned, accentuated with belts. Both day and evening dresses were long and narrow, often offset by broader shoulders or draped necklines, emulating slinky Hollywood glamour with bias cuts and light fabrics. Skirts featured yokes and gathers. The new rubberized Lastex fabric revolutionized the undergarment industry by introducing two-way stretch, and girdles and bras offered better shaping under clingy fabrics. Nylon stockings, introduced in 1938, were an overnight sensation, though they would be rationed and scarce just a few years later. Gloves and hats remained important accessories, and women favored the Marcel wave for hair—along with the platinum color of actress Jean Harlow. Men's clothing in the 1930s followed trends similar to those of women's apparel, streamlining throughout the decade and gradually acquiring broader, padded shoulders.

Casual styles continued to gain popularity for both men and women as more people participated in sports. Here, too, Hollywood exerted an influence: as more starlets were wearing one-piece swimsuits or the snug dancing costumes of lavish musical productions, body consciousness became widely accepted. Sportswear styles such as the cardigan coat or sweater were adopted for leisure time, and the 1932 Winter Olympics in Lake Placid, New York, encouraged sleeker trousers with stretch cuffs for many sports.

Designers and Other Influences

Fewer American department store buyers made the trip to Paris during the 1930s, and American designers in New York and on the West Coast began to achieve prominence. Designers such as Elizabeth Hawes and Clare Potter addressed the growing demand for clothes to suit an active lifestyle, producing sportswear and softer, casual designs. Dressmakers such as Hattie Carnegie and Nettie Rosenstein ran highly successful businesses, and others, such as Muriel King, began their careers in art and illustration and designed costumes for films. Hollywood-influenced designs were epitomized by the flowing, ruffle-sleeved dress worn by Joan Crawford in *Letty Lynton*, designed by Gilbert Adrian, and a new kind of California glamour turned up in the form of the tailored men's trousers worn by Marlene Dietrich and Katharine Hepburn.

FIGURE 1.6. Elsa Schiaparelli, 1932. *George Hoyningen-Huene/ Condé Nast via Getty Images.*

One American designer who successfully established himself in Paris was Mainbocher, whose elegant evening designs were favored by the Duchess of Windsor. There he joined a strong fashion group dominated at the time by Chanel and Elsa Schiaparelli, who experimented with the surrealist art of Salvador Dalí and Jean Cocteau to design wearable fashion (Figure 1.6). Molyneux remained a force, with his slim-lined suiting, and Vionnet's bias cut was a signature look of the decade. Madame Grès was known for her intricate draped, wrapped, and pleated gowns.

THE 1940S: WAR AND DUTY

From the years 1939 to 1945, war was the dominating factor of life worldwide. While the United States avoided attacks on its mainland, Japan's surprise attack on the Hawaiian base of Pearl Harbor in December 1941 pushed the country into a grueling four years of war. Wartime rationing affected food, transportation, and the apparel industry, with the amount of fabric that could be used for clothing strictly controlled. As men went off to

battle, women once again assumed industrial and other jobs formerly occupied by men.

Social and Cultural Conditions

Society moved toward a loosening of formality and convention, a trend that has continued to this day. Thousands of men and women relocated across the country to munitions plants and military bases on the West Coast; California's population grew by more than 70 percent during this time. The film industry still provided an escape from the wartime headlines, but Hollywood was pressed into patriotic duty, with many stars spending time entertaining the troops or selling war bonds.

With peace in 1945, a return to traditional family values began to take hold, as war veterans completed college on the GI Bill and started families. The 76 million children born between 1946 and 1964—in the "baby boom"—would grow up to shape education, entertainment, health care, and other aspects of culture in sweeping and indelible ways. As the 1950s approached, Americans experienced a new prosperity and a shift in values.

Fashion Trends and Developments

Fashion for more than half of the decade was "on duty": subject to restrictions to conserve fabric. Called L-85 Restrictions, these government orders limited the use of certain fabrics and details in manufactured apparel, particularly rubber, silk, nylon, and wool. Therefore, fashions were shorter, sharper, and often had a distinct military influence. Women's suits were tailored and mannish looking, with padded shoulders and peplum jackets nipped in at the waist. Shoes were rationed and became more practical for walking. To offset clothing's sharp lines, accessories, hair, and makeup imitated the carefree glamour of stars like World War II pinup girl Betty Grable. Hair was longer, lipstick was a patriotic red, and hats, though small, were jaunty and whimsical (Figure 1.7). Women adopted turbans and scarves as head coverings, especially in Europe, where shampoo shortages were severe.

Pacific-inspired designs such as Hawaiian shirts and the sarong were popular. American teenagers adopted the bobby soxer look—ponytails, rolled socks, sheer scarves—and more and more girls began to wear slacks.

When wartime restrictions were lifted, clothing became fuller and more formal again, with trends picking up from where they left off in the late 1930s. By 1946, American designer Claire McCardell was showing softer fabrics and full skirts with narrow waistlines. The German occupation during World War II had closed off American designers' access to Parisian influence and information. French couture continued to operate, however, serving the occupiers as well as French citizens, and trends continued to evolve. After the war, in 1947, French designer Christian Dior made a splash with the full, feminine fashions *Harper's Bazaar* editor Carmel Snow dubbed the "New Look." With this success, Dior rescued French haute couture from obsolescence. American designers had risen in prominence during the war years, however, and Parisian designers would now have to share the fashion stage.

FIGURE 1.7. The head covering was a popular trend in the 1940s. *Courtesy of Library of Congress.*

Designers and Other Influences

The shift away from European influences during the war was perhaps the biggest change in American fashion in the 1940s. McCardell worked within rationing guidelines to produce dresses and playclothes that were simple in shape, including practical wardrobe staples like the dirndl skirt and popover dress. Designers Tina Leser, Norman Norell, and Mildred Orrick successfully created clothes that were both stylish and practical, and

Hattie Carnegie's ready-to-wear business thrived. The American appropriation of the Best-Dressed List from Paris, where it had originated as a publicity stunt for the venerable Mainbocher, was essential in shifting the focus from French to American designers. As reinterpreted by publicist Eleanor Lambert, the annual list highlighted American women and an American sensibility of style.

THE 1950S: NEW PROSPERITY

The postwar years were a boom period for Americans, who experienced an explosion in the economy as well as in the birth rate. All that wartime industry matured into the production of new consumer goods to fill the home: electric stoves and vacuum cleaners, toys, games, and gadgets. Televisions became the newest form of family entertainment, and shows such as *I Love Lucy* and *The Honeymooners* gave movies stiff competition. With an overriding mood of conservatism, men and women reassumed more traditional masculine and feminine roles; many women who had worked outside of the home in the previous decade returned to homemaking, and the nuclear family was held up as the ideal.

Social and Cultural Conditions

Film and television stars such as the sex symbol Marilyn Monroe, the "girl next door" Doris Day, and the well-dressed "average housewife" Donna Reed bolstered the national mood.

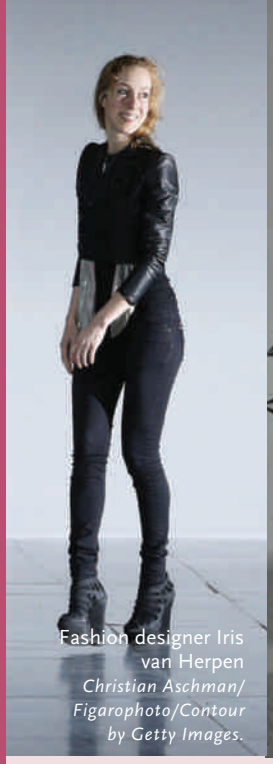
Beat writer Jack Kerouac's novel *On the Road* became a classic for the disaffected. Civil rights issues were brewing, and a yearlong bus boycott followed the arrest of Rosa Parks, in 1955, for refusing to relinquish her bus seat to a white passenger. In 1957, when the first civil rights legislation since 1875 passed, the struggle gained momentum. And though the majority of America's teenagers during the 1950s seemed happily and selfishly absorbed with rock and roll and Elvis Presley, they were also drawn to films, like *Rebel Without a Cause*, about rebellious, misunderstood youths.

Fashion Trends and Developments

Softer and fuller styles continued to be in fashion for women. Styles also tended toward more conformity, with fashion editors in *Vogue* and *Harper's Bazaar* issuing decrees about appropriate skirt lengths and widths. Full-skirted dresses as well as the narrower shirtwaist dress were available for daytime wear, but women's dresses for cocktails and other evening social events became more constructed, featuring crinolines under wide skirts, boned bodices, and structured undergarments. Stilettos, introduced in 1951, replaced the thicker, more walkable wartime-era heels. Many of these feminine styles were worn by teenage girls, too, though often given a more playful feel, with full poodle skirts and ballerina shoes. The twin set, a cardigan and shell, was worn by women and teens alike, and matching mother–daughter dresses were popular.

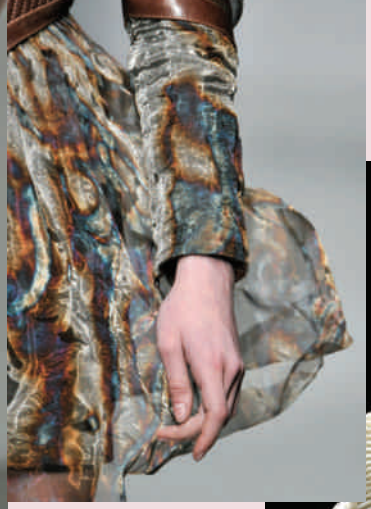
For men, the 1950s was the time of the gray flannel suit, often accompanied by a fedora hat (Figure 1.8). While formality in the workplace was the accepted standard, men began to wear more leisure-time separates such as sports jackets and short-sleeved shirts. Casual clothes for all members of the family were given a boost with the invention of wash-and-wear fabrics such as acrylic and Orlon. Dungarees or jeans were another popular youth style.

FIGURE 1.8. The gray flannel suit and fedora hat, as popularized by Gregory Peck, 1956. *Bettmann / Getty Images.*



Fashion designer Iris van Herpen *Christian Aschman/ Figarophoto/Contour by Getty Images.*

Fall/Winter 2015/2016 *Victor VIRGILE/ Gamma-Rapho via Getty Images.*



Unique color striations achieved by burning metallic fabric by hand. Fall/ Winter 2015/2016 *Victor VIRGILE/ Gamma-Rapho via Getty Images.*

Spring/Summer 2016 *Gareth Cattermole/Getty Images for IMG.*

OUT-OF-THIS-WORLD DESIGNS OF IRIS VAN HERPEN

Forget leaves, trees, or flowers for fashion inspiration. For Danish designer Iris van Herpen, that's just too earthly. Inspiration for her fantastical, whimsical designs comes from the extraterrestrial.

In her studio in Amsterdam, using somewhat traditional methods of sewing and construction, van Herpen takes unlikely materials to create her pieces. Ultra-light synthetic silks, bio-fabricated leather grown from cow cells, 3-D printed textiles, and textiles that shift in color and shape when exposed to varying temperatures are examples of the type of materials she likes to work with. She collaborates with architects, sources materials from military resources, and pays frequent visits to the European Organization for Nuclear Research.

"For me," van Herpen explains, "technology is not an inspiration and it's not a goal, it's just a tool." In a gadget-driven marketplace filled with "wearable technology" like smart watches, smart glasses, fitness-tracking gadgets, and more, van Herpen looks at the combination of clothing and technology in a new way. Rather than using technology in the more utilitarian way of creating clothing that multitasks for the wearer, she looks at using technology in creating and innovating fabrics. "I think the biggest potential is in the materials. I really think materials can revolutionize fashion in the future," she explains.

Luminous burn marks on metallic-embedded fabrics, shoes made from crystal collages, 3-D woven fabrics that look like celestial honeycombs: her creations take on shapes and silhouettes that abstract the human form. They are at once innovative, sculptural, elegant, and out-of-this-world.

Designers and Other Influences

Paris had regained its foothold as a design center with Dior's New Look in 1947. Pierre Balmain, Jacques Fath, and Nina Ricci, along with Dior, would all make significant contributions to the feminine, more formal styles of the 1950s. Fath introduced a slightly leaner silhouette and was known for his pointed collars; he also made inroads into the American ready-to-wear market. In 1954 Chanel reopened her atelier, and her collarless wool tweed suits, while not popular in France, achieved near-cult status in the United States. Italian designers arranged their first collective couture show in 1951 and started to become noticed; the House of Gucci, in particular, had a good deal of success with leather accessories. Other influences included Queen Elizabeth II of England, who wore a dress by British designer Norman Hartnell at her 1953 coronation, and when polished, ladylike American film star Grace Kelly married Prince Rainier of Monaco in 1956, wearing a wedding gown designed by Hollywood costumer Helen Rose, her clean, classic look spread from Hollywood to Europe.

American designers continued to gain recognition—even earning coverage in the French fashion press. The generally less-structured styles being produced in New York and California were more appropriate for the ready-to-wear market. Norman Norell showed collections featuring a range of suits, day dresses, and formal wear. Charles James and Arnold Scaasi were known for their structured and dramatic clothing, while on the other end of the spectrum, Californian Bonnie Cashin, who had worked as a costume designer in Hollywood, specialized in layered, comfortable clothing for active women. Perhaps heralding the end of designer-dictated fashion, an unlikely fashion icon was introduced in 1959 in the form of Barbie, the doll who would come to inspire both admiration and wrath for her idealized (some would say fantasized) figure and fashion-forwardness.

THE 1960S: TIMES ARE A-CHANGING

The postwar baby boomers came of age during the 1960s and set off a fast-forward "youthquake" surpassing even that of the 1920s. In a period of protests, antiwar demonstrations, and generational conflicts, the world seemed to be in constant chaos. The decade began in a mood of progressiveness and optimism with the election of President John F. Kennedy, which soured dramatically when he was assassinated in 1963. The conflict in Vietnam escalated and race riots dominated the evening news. The year 1968 was violent, with student revolts in the United States, France, Germany, eastern Europe, and Mexico; in the United States, civil rights leader Martin Luther King Jr. and Democratic presidential candidate (and brother of JFK) Bobby Kennedy were assassinated within two months of each other.

Social and Cultural Conditions

Turmoil proved conducive to arts and music. A cross-fertilization of styles emerged, from the "British invasion" of the Beatles and the Rolling Stones to Americans Janis Joplin, Bob Dylan, and the Beach Boys. The San Francisco neighborhood of Haight-Ashbury became synonymous with "flower power" and hippies during 1967's Summer of Love, and the Woodstock music festival in 1969 was a defining moment for youth culture. And advances in science and technology outpaced anything seen before, from the birth-control pill (approved for use for contraception in 1960), which ignited a sexual revolution, to the first moon landing in 1969.

Fashion Trends and Developments

In the first years of the decade, conservatism was still in evidence, to a degree: women still wore full or longer skirts and fitted suits, although the teen crowd had already experimented with slightly higher hemlines. Men wore pressed slacks and sports jackets and were short-haired and clean-cut in the manner of "safe" pop and folk singers such as Pat Boone and the Kingston Trio. Women raced to copy First Lady Jackie Kennedy's suits, with their boxy little jackets and her signature pillbox hats. The Best-Dressed List continued to identify prominent socialites and actresses, such as Audrey Hepburn, as arbiters of American chic, although the concept of "dressing well" would change in interesting ways as the decade progressed (Figure 1.9).

The most visible fashions of the times were the most radical. Shift dresses climbed over the knee and then higher still, with the miniskirt making its debut in 1966 (and the even shorter micromini a few years later). Eastern influences showed up in caftans and Nehru jackets. Wild colors, op-art designs, and swirling Pucci prints became popular. Complementing these shorter styles was the white midcalf boot known as the go-go boot; brightly colored and patterned tights completed the look. Other new shapes included the baby-doll dress and bell-bottom pants and jeans. Beach and surf culture made

the bikini a swimwear staple, though designer Rudi Gernreich's topless monokini was too wild for most.

More than in any other decade, the 1960s produced styles that demanded niche marketing to specific customers. More mature adults gravitated toward more tailored looks, while the fashionable youth crowd browsed trendy boutiques. And once the counterculture really got underway, young people ransacked army-navy stores, their grandmothers' closets, and rummage sales to pull together their flower-child costumes—elements of which were then appropriated by haute couture at a much higher price.

This was also the decade for hair as fashion. From bubble bouffants and falls (switches of artificial hair that women added to the backs of their heads), to straight ironed hair, pixie cuts, or simply long and natural styles, hair became an expression of women's individuality. The same applied to men. The Beatles' mop top, which had been considered too long in 1963, was by the end of the 1960s practically uptight. In 1968, the rock musical *Hair* gloried in long locks, the Age of Aquarius, and love beads.

Designers and Other Influences

The big fashion story of the decade was swinging London, where Mary Quant introduced the miniskirt (cut shorter in London than in New York) and the Biba boutique sold a "total look" that coordinated dresses with tights and shoes. The Rolling Stones introduced the Carnaby Street "peacock" look for men. With styles that were easier to copy—and with rapid knockoffs an increasing trend—French designers accustomed to the world of the atelier struggled to keep pace. Andre Courrèges, Paco Rabanne, Pierre Cardin, and Emanuel Ungaro were influenced by futuristic design. On the more conservative side of things, Hubert de Givenchy, known for dressing Jackie Kennedy and Audrey Hepburn, was successful with an older clientele. In the United States, designers such as Bill Blass and Oscar de la Renta succeeded in providing styles that were updated but still ladylike, while newcomer Betsey Johnson catered to the youth market. Bonnie Cashin continued her line of sportswear separates (including shorts, ponchos, and culottes), while another California designer, James Galanos, became known for the floaty chiffon evening look, a more formal turn.

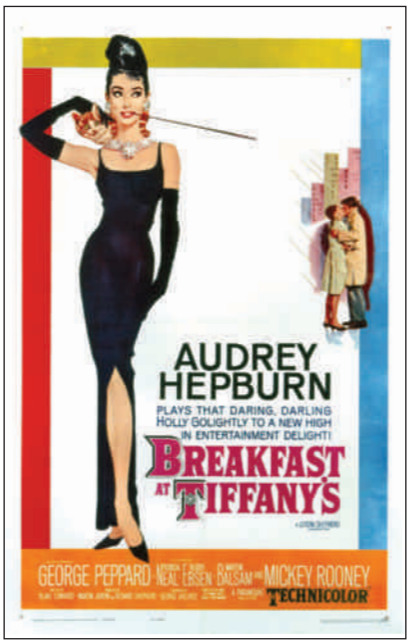


FIGURE 1.9. Gernreich design, 1967 (left) and Audrey Hepburn stars in *Breakfast at Tiffany's*, 1961 (right). *Henry Clarke/Condé Nast via Getty Images; Movie Poster Image Art/Getty Images; Paramount Pictures/Courtesy of Getty Images.*

THE 1970S: FASHION AND THE "ME" DECADE

Social unrest remained a hallmark of the 1970s. Americans were divided by the war in Vietnam and the struggle of women and minorities to achieve equal rights. By the mid-1970s, the economy was at its lowest point since the Great Depression. Baby boomers, partly as a reaction to the chaos of the 1960s (and also simply because they were getting older), set out to "find themselves" by whatever means possible.

Social and Cultural Conditions

Television was quick to adapt, featuring shows depicting single working women—running the gamut from *The Mary Tyler Moore Show* to *Charlie's Angels*—and families who gave a nod to unconventionality, like the *Brady Bunch*. Magazines also saw change: American *Vogue* featured a black model on the front cover for the first time in August 1974 (Figure 1.10).

FIGURE 1.10. Beverly Johnson was the first black model to be featured on the front cover of American *Vogue* in 1974. *Francesco Scavullo/Conde Nast via Getty Images.*

Fashion Trends and Developments

Fashionwise, "anything goes" was the mantra of the 1970s. The hippie style of the counterculture continued to be popular with the younger generation (particularly those who had missed out on Woodstock), and short skirts and long hair persisted throughout the decade. Nobody could seem to make up their minds about skirt lengths, and along with minis there were midi and maxi lengths. Many women, faced with confusing choices, gave up and simply wore pants instead; a more extreme choice was hot pants, or very short shorts. For men, the polyester leisure suit, with pointed collars and open shirts, was the stylish outfit of choice. Denim (especially designer jeans) soared in popularity for everyone, becoming acceptable for dress as well as casual wear. Platform shoes reached new heights and were worn by both sexes, and the 1970s might also be called the decade of the boot, which was produced in all kinds of leather, suede, vinyl, and patchwork prints.

Although there were many options, with influences ranging from ethnic designs and disco to glam rock and punk, the entrance of significant numbers of women into the professional workforce created a demand for appropriate office attire. With the publication of *Dress for Success* in 1975 and *The Woman's Dress for Success Book* in 1977, men's suits were feminized for women in slim, no-nonsense shapes.

Designers and Other Influences

Designers responded to the times by introducing a variety of styles, but even fashion editors admitted that there were no longer "rules" to dictate one's choices. As a result, the business of French haute couture suffered. An exception was the work of Yves Saint Laurent, whose often romantic designs and haute-bohemian looks were deemed easy enough to emulate with knockoffs. The Italian design team Missoni emerged with elegant, patterned knitwear. In London, British designer Vivienne Westwood brought the deconstructed, anarchist elements of punk style to the fore, while her compatriot Zandra Rhodes worked the aesthetic in a more glamorous mode.

With casual wear dominant, however, the 1970s were really a time for American designers to shine. In 1973, Eleanor Lambert produced a benefit fashion show at the Palace of Versailles, which featured both French and American designers. The show was a hit, and this eventually led to the spread of American fashion around the world. Ralph Lauren and Calvin Klein made their debuts, both producing wearable wardrobe separates with a nod to menswear. Klein became known for his neutral colors and minimalist approach to design, while Lauren traded in classic nostalgia (he designed the costumes for two popular films of the era, *Annie Hall* and *The Great Gatsby*). Diane von Furstenberg introduced

her one-piece wrap dress in 1973, and its immediate success landed her on the cover of *Time* magazine. Anne Klein was another well-known designer of high-quality sportswear until her death in 1974; one of her company's design successors was the young Donna Karan, who would make her mark in the 1980s. And no discussion of the 1970s would be complete without mention of Halston, whose simple, clinging dresses—a staple of the Studio 54 nightlife clique—became instant classics.

Fashion was influenced by popular culture more than ever. From John Travolta's white suit in *Saturday Night Fever* to Farrah Fawcett's feathered hair, trends in the 1970s came and went as fast as new media idols appeared. It's almost no wonder that nostalgia for this decade of self-expression didn't take long to come back around.

THE 1980S: POP CULTURE AND EXCESS

No other decade exemplifies excess quite like the 1980s. Although the decade began on a low note, with continued inflation and the ongoing American hostage crisis in Iran, the social landscape changed when Ronald Reagan came into office as president. He and his wife, Nancy, set a glamorous stamp on the White House. Americans, eager for new wealth themselves, played along. This was the era of the yuppie, or young urban professional, who engaged in conspicuous consumption—and many were women, primarily baby boomers who had worked their way up to executive-level positions and wanted to enjoy their newfound financial security. Food and fashion were status symbols, and it seemed that these yuppies couldn't get enough of sushi or arugula or the latest Gucci bag. The stock market was suddenly sexy—even middle-class investors joined the game. "Greed is good" went the tagline from the hit movie *Wall Street*—and most seemed to agree. The mood lasted until the stock market crashed in 1987.

Social and Cultural Conditions

The corresponding advancements in technology had a profound effect on the way Americans spent their leisure time. Apple introduced the Macintosh in 1984, and by the end of the decade, computers were used in offices, homes, and schools. VCRs and cable television brought movies into the home, and with the Sony Walkman, users could take music cassette tapes (and later, CDs) along on their commute or to the gym. Exercising became an industry in itself, with shiny new gyms boasting the latest in Nautilus fitness machines. But perhaps nothing revolutionized pop culture (and the emerging Generation X, born after the baby boomers) like the advent of MTV in 1981. The art of the music video was born, and it made international stars of those performers who could best exploit the medium: Madonna, Michael Jackson, and many more.

Fashion Trends and Developments

There were a variety of fashion influences in the 1980s, but whatever the source of inspiration, the general idea was simple: bigger was better. Whether it was the shoulder pads on one of Nancy Reagan's red suits, the romantic dresses and signature hats of Princess Di, or the bleached, permed, ratted, and tied-up hair of pop star Madonna, this principle held true. More disposable income meant that conspicuous consumption was acceptable, and dressing for success took on a new meaning. Suits were slick and sharp, and the padded shoulder, for both women and men, was everywhere. "Power dressing" was the name of the game, and women embraced it in executive-style outfits featuring big shoulders, close-fitting skirts, and blouses with dolman or batwing sleeves. The sharp wedge cut (an inverted triangle) was popular for dresses. This was a style to aspire to, even if you hadn't yet worked your way up the executive ladder, and it gave birth to another trend (still sometimes visible today): white high-top Reebok athletic shoes (a 1980s staple), worn over pantyhose, for the commute to the office, with pumps tucked safely in the briefcase. For nighttime, no amount of pouf or glitz was too much. As exemplified by actresses Joan Collins and Linda Evans in the nighttime television drama *Dynasty* (with costumes designed by Nolan Miller), fabrics were printed, shiny, threaded with gold, and often period-inspired.

Men had options as well—and there was more on the market for them to choose from. The emphasis on the yuppie lifestyle meant that owning at least one good suit was key, and those by Giorgio Armani were a favored choice. Wall Streeters (or those who wanted to look like them) also imitated the suspender look worn by actor Michael Douglas. As a casual alternative, the unstructured jacket worn over a T-shirt, and the dress shoes worn without socks, popularized by Don Johnson and Philip Michael Thomas in the television show *Miami Vice*, were the dominant look.

FIGURE 1.11. Rosanna Arquette and Madonna in *Desperately Seeking Susan*, 1985. *Sunset Boulevard/Corbis via Getty Images.*

The pop music scene played an enormous part in 1980s fashion, due to the visibility of MTV. This was true especially for teenagers and those in their early twenties, who rushed out to shopping malls to imitate the short skirts, lace stockings, leggings, and see-through shirts worn by Madonna in her earliest incarnation (Figure 1.11). Later, when she changed her look to the more polished costumes of her Material Girl persona, accessorizing changed again. Other pop and synth-pop group members provided inspiration with deconstructed looks and big or wedge-cut hair. And perhaps no movie had such a fashion impact as *Flashdance*, which caused thousands of young women to don dancers' leg warmers and off-the-shoulder tops.

Designers and Other Influences

The desire for luxury in the 1980s allowed French couture designers to make their mark with extravagant designs. Christian Lacroix's pouf skirt was one of the most widely copied designs. Jean-Paul Gaultier designed Madonna's famous conical bra and other gender-bending ensembles featuring tailored suits and corsetry. Thierry Mugler put his stamp on the power suit with broad-shouldered, nipped-waist versions that combined both historic and futuristic elements. Azzedine Alaïa redefined the little black dress as short, tight, and sexy, and Karl Lagerfeld reinvigorated the house of Chanel when, as new head designer in 1982, he updated the classic boxy suit in a modern mode—along with heaps of accessories.

The fashion world also began to take note of Japanese designers, such as Rei Kawakubo and Yohji Yamamoto, both of whom worked in avant-garde and often deconstructed styles. Kenzo Takada introduced colorful designs for both men and women. Issey Miyake, an innovator of experimental twists and pleats, created clothing that was always challenging, often more art than apparel.

Other significant designers, in addition to Armani (best known for his suiting looks), were fellow Italians Gianni Versace and Franco Moschino. London designer Vivienne Westwood shifted her focus from punk to pirate. Designers in the United States produced ready-to-wear collections that were less extravagant than those of their European counterparts: Calvin Klein and Ralph Lauren expanded their range of sportswear and suiting, Donna Karan introduced a more feminine (yet practical) look for working women, and Liz Claiborne produced affordable women's separates.

THE 1990S: FASHION IN THE INFORMATION AGE

Faced with a new recession, Americans retrenched after the 1987 stock market crash. The Persian Gulf War in 1991 polarized Americans, and President George H. W. Bush lost his bid for reelection to Bill Clinton the next year. There was a rapid rise of new technologies, computer culture expanded to include email and the internet, and cell phones became commonplace items (earlier in Europe and Asia, later in the United States).

Social and Cultural Conditions

The members of Generation X were now a significant part of the workforce, and they tried to define themselves against the previous decade's excesses. More technologically savvy than the baby boomers but less sure of pursuing high-pressure careers, Gen Xers—some of whom ironically tagged themselves with the moniker *slacker*—made their presence known in music and other areas of entertainment.

Digital know-how gave rise to a do-it-yourself style of filming and showed up too in the growing prominence of electronic and hip-hop music. But perhaps the loudest influence was from the "alternative" scene, when garage

rock bands (many from the Seattle area) burst onto the music scene in the early 1990s. Bands such as Nirvana, Soundgarden, and Pearl Jam popularized the grunge aesthetic and shifted the terrain from pop to harder rock. As the economy rebounded in the late 1990s, brighter sounds in music came again, with manufactured pop stars such as the teenaged Britney Spears making their mark.

Fashion Trends and Developments

The somber mood of the early 1990s reflected the way people dressed, with laid-back minimalism and informality. Office attire became more casual, as Gen Xers in their twenties showed up to work in casual separates at new high-tech companies, and "casual Fridays" relaxed the dress code for men and women at all but the stuffiest of firms. The classic chino pant was a beneficiary of these relaxed office environments and was offered in many variations for both men and women by newly prominent ready-to-wear companies such as the Gap, J.Crew, and Banana Republic. Fashion took its inspiration from many places, and individualism, rather than fashion rules, became the norm (Figure 1.12).

Layering was a popular look, with women often in longer skirts, jackets, and vests; more stretch fabrics were introduced, and styles were generally loose and flowing. The slip dress enjoyed a fairly long run of popularity—either worn over a T-shirt for a casual look, in sinuous silk for evening, or, for the grunge crowd, with clunky combat-style boots such as Doc Martens. The grunge look also instigated a run on old plaid flannel shirts and ratty lingerie slips, worn as outerwear—though an attempt by young designer Marc Jacobs to bring this look to the runway was a failure. Clothing for active sports became more specialized, with some pieces, like stretchy yoga pants, becoming acceptable for daywear. As the economy enjoyed an upswing in the late 1990s, more polished and playful clothing was desirable.

Designers and Other Influences

Minimalist Calvin Klein's streamlined suits and slim, bias-cut slip dresses were a distinctive and widely copied look in the early 1990s. For those interested in a more deconstructed or avant-garde take on minimalism, Belgian designers Ann Demeulemeester and Dries Van Noten, along with German Jil Sander, filled the requirement. Miuccia Prada offered classic styles in a new mix of neutrals and patterns, and her black

FIGURE 1.12. The grunge look of the 1990s is characterized by baggy, worn, and torn clothing, and mixing textures and colors. *wundervisuals/Getty Images.*

nylon Prada backpack became a much-copied status item. France experienced a changing of the guard when British designers John Galliano and Alexander McQueen were chosen to head up the venerable houses of Dior and Givenchy, respectively. This started a trend toward internationalism, as design houses increasingly merged into large corporate groups and brought in talent from other countries to reinvigorate their products and image. American Tom Ford was hired as creative director of the Gucci group and made a splash with his high-cut, revealing long dresses. Michael Kors, another American, worked during the 1990s at Céline, and Marc Jacobs was hired by Louis Vuitton.

Branding, rather than the signature style of any one design house or designer, became the norm during this time, and "lifestyle" dressing was the operative term. This allowed designers to assume more than one identity. In the United States, Tommy Hilfiger initially made his mark with rap-inspired styles, later turning to a more casual American preppy look and jeans. Anna Sui caught the pulse of the retro trend and incorporated touches from the 1940s and 1960s—as well as street looks—into her designs. Isaac Mizrahi worked in the classic chic mode of Geoffrey Beene. And rap star Sean

Combs became one of the first celebrities to launch a fashion line, as his Sean John line took the hip-hop look high-class.

The Twenty-First Century: Fashion and Technology

The most devastating event of the early decade, for Americans, was the terrorist attacks in the United States on September 11, 2001, which shattered the nation's perception of security and invulnerability. After an outpouring of sympathy worldwide, the global tide took a different turn following the U.S. invasion of Afghanistan in 2002 and, especially, the invasion of Iraq in 2003. Terrorist attacks also persisted in various parts of the world, from London to Madrid. At the same time, technology and industry continued to extend themselves, as jobs were more and more outsourced to China and India—both of which have since become international economic contenders. Americans today find that globalization has both significant benefits and challenges.

Social and Cultural Conditions

The new century has seen the continued rise in technology, with cell phones now used by virtually everyone and the internet often the first stop for purchasing merchandise ranging from clothing to cosmetics to groceries. It is now unthinkable for a retailer to be without a website or social media site to display the company's image. The remarkable success of eBay paved the way for almost anyone to become an online merchant. Apple's introduction of the portable iPad again revolutionized the entertainment industry by offering yet another way for users to personalize their choices and connect with the world. More and more people worldwide participate in social media sites such as Facebook, Twitter, Pinterest, Instagram, and YouTube. The desire to expose oneself to the masses is also reflected in reality television and a watered-down celebrity culture, where trivia is news and news is often trivial. And taking stock of what the last century of progress has brought us—and what it will cost us—concern for the very earth itself has reached a critical point, with global warming providing a new impetus for technology to find solutions.

It remains to be seen how these many choices will play out, but one thing is for certain: consumers are now accustomed to having more of a say in what they buy and from whom. This new level of individualism will lead to more challenges and opportunities.

Fashion Trends and Developments

More than ever, celebrity culture provides the inspiration for how people want to dress. And the very idea of *celebrity* itself has become more attainable: socialites such as Kim Kardashian are essentially famous for being famous, and reality television stars are watched for their style choices as well as their stories. The act of participating in fashion by attending runway shows is seen as a legitimizing factor, with many young starlets fighting for prominent front-row seats. A hierarchy still exists; serious actresses such as Nicole Kidman, Cate Blanchett, and Gwyneth Paltrow embody a more classic and glamorous approach to style. Glamour may have been put away abruptly after the 9/11 attacks, when the uniform of choice at the 2002 Academy Awards was a sober black suit for both men and women, accented with tasteful jewels in patriotic red, white, and blue, but it has enjoyed a resurgence since then. For example, the television show *Sex and the City* inspired feminine, ladylike styles for high-powered women. This look has coexisted with more casual, mix-and-match styles with a variety of textures and patterns.

The most notable change in proportion has been short over long, and boxy swing coats and trapeze jackets that are worn over blouses or long T-shirts, often with skinny jeans. The baby-doll dress has resurfaced, as have mini dresses and short tunics. The idea of organic or sustainable fashion also took hold in the twenty-first century, potentially as a more knowledgeable, modern version of the 1970s back-to-nature theme. Retro and vintage looks are an inspiration, too, with many twists on old designs given a fresh hand by young and sometimes local designers. In addition to New York, the cities of Los Angeles and Austin, Texas, are fertile ground. In Europe, the 2000s saw the emergence of Berlin as the choice city of cool for fashion and other art. One surefire way of taking a local design shop national or international is to offer up a variation on the T-shirt, which emerged in this decade as a true fashion item with many interpretations and price levels: companies such as American Apparel, C&C California, Urban Outfitters, and James Perse are well-known examples.

Designers and Other Influences

Celebrity culture has given us more celebrity designers, such as Rachel Roy, Angela Simmons, Kanye West, Mary-Kate and Ashley Olsen, Zendaya, Jay-Z, Justin Timberlake, Beyoncé, Rihanna, and Sofía Vergara, among others (Figure 1.13). And designers have become

FIGURE 1.13. Designs from Rachel Roy in 2016 (left) and Christian Siriano in 2017 (right). *Mitra / WWD / © Conde Nast; Chinsee / WWD / © Conde Nast.*

celebrities themselves. No longer secluded in a rarefied atmosphere, they are household names. This democratization of fashion has led established designers to embrace the concept of "design for all" by associating themselves with retail chain stores looking for an image boost. For example, the trendy Scandinavia-based chain H&M introduced the idea of limited-edition lines of clothing from designers such as Karl Lagerfeld, Roberto Cavalli, and Stella McCartney. Target and Kohl's also sell lower-priced lines from well-known designers. Major fashion houses have continued to come under the corporate umbrella of large luxury-brand conglomerates such as the French-owned LMVH and the Gucci Group, and designers come and go. In Britain, Christopher Bailey modernized the Burberry line. Donatella Versace, who assumed design control of the line after her brother Gianni's shocking murder in 1997, has not only kept the house alive but also brought it up-to-date with a ready-to-wear line.

Ready-to-wear is indeed the predominant aspect of design today; couture is more widely understood to be something a designer does to create hype, but successful styles will be modified in a more casual vein. In the United States, both Michael Kors and Marc Jacobs have grasped this principle well by running both high-end and more affordable bridge lines. Among younger designers, those who have made their mark are Zac Posen, Jason Wu, Alexander Wang, Behnaz Sarafpour, and the design teams Rodarte, Proenza Schouler, and Viktor & Rolf.

Advanced technology has added a number of conveniences and advancements to the fashion shopping experience. Mass customization allows customers to tailor products to their own tastes, preferences, and even fitting needs. And consumers can test-fit garments online with avatars adjustable to favor their own size, hair, eye, and skin tone colors, cyber-dressing them with fashions and accessories to test out possible purchases. Online shopping has moved from a novelty in the 1990s to a mainstay in the 2000s. Products and retailers have opened their cyber doors to consumers around the world in a way unlike any time before.

Summary

It is said that for every action there's an equal and opposite reaction—and this is very true for fashion. In the 1900s fashion began to be seen in the streets, as the public went to amusement parks, dance halls, and movie theaters. The indelible fashion image of the early 1900s was the Gibson Girl. Featured with a popular curved figure, she was considered a "new woman" who was independent, active, and beautiful. Jeanne Paquin and the House of Worth were leading designers and Charles Frederick Worth was recognized as the father of haute couture.

During the 1910s, the operating principle was about cutting back—and fashion followed suit. Manufacturers used lighter materials and construction, and fussy silhouettes disappeared. Entertainment thrived in the United States, and the public had a newfound fascination with movies and Hollywood stars. Jean Patou, Coco Chanel, Madeleine Vionnet, and Paul Poiret were the fashion leaders. Mariano Fortuny introduced classic draping and pleating.

The 1920s brought jazz music and flappers, who wore loose and daring styles. Chanel became famous for casual fabrics in casual styles; Patou emphasized new sportswear designs; Jeanne Lanvin produced tubular dresses and coordinated separates; and Vionnet created inventive styles with handkerchief and asymmetrical hems.

The 1930s were the Great Depression era, and in the early 1940s World War II overtook Europe, Asia, and America. These years proved to be a boon to American design and creativity. Elizabeth Havens, Clare Potter, Hattie Carnegie, Nettie Rosenstein, and Claire McCardell were all successful designer entrepreneurs of the time. In Hollywood, Gilbert Adrian, the famous designer for successful films, came into the public eye. After the war's end, Christian Dior, Pierre Balmain, and Nina Ricci helped Paris regain its foothold as a design center.

The 1950s and 1960s brought American design to the forefront of the fashion industry. The baby boomers came of age during the 1950s and 1960s, wearing Pucci prints, baby-doll dresses, and bell-bottom pants and jeans. Mary Quant, Paco Rabanne, Pierre Cardin, Emanuel Ungaro, and Hubert de Givenchy were popular French and English designers, while Bill Blass, Oscar de la Renta, and James Galanos were American stars.

The 1970s was the "anything goes" decade. Skirt lengths ranged from microminis, to midis, to maxi lengths. Fashion influences ranged from ethnic design and disco to glam rock and punk. This was the time of Yves Saint Laurent, Missoni, Vivienne Westwood, and Zandra Rhodes. Ralph Lauren and Calvin Klein made their debut; Diane von Furstenberg introduced her one-piece wrap dress; and Halston's simple, clinging dresses became instant classics.

Excess exemplified the decade of the 1980s. There were a variety of fashion influences, but the general idea was that bigger was better. For women, power dressing was the name of the game. The 1980s were a boon to French couture designers Christian Lacroix, Jean-Paul Gaultier, Thierry Mugler, Azzedine Alaïa, and Karl Lagerfeld, who designed new and exciting silhouettes. The fashion world began to take note of Japanese designers Rei Kawakubo, Yohji Yamamoto, Kenzo Takada, and Issey Miyake, who worked in avant-garde and deconstructed styles. Prominent Italian designers included Gianni Versace and Franco Moschino.

The somber mood of the 1990s reflected the way people dressed, with minimalism and informality prevalent. Casual Friday dress codes emerged; layering was a popular look, as was grunge. Belgian designers Ann Demeulemeester and Dries Van Noten and the German Jil Sander made their mark, as did Italy's Miuccia Prada, whose black nylon Prada backpack became a much-copied status item.

The entry into the twenty-first century brought about technological advances, with the explosion of social media sites and online shopping. The 2000s became the decade of celebrities, socialites, and reality-TV stars. Celebrity culture has given us more "designers," while the fashion designers have become celebrities themselves.

We now look to the future, and at the same time, the past. Where and how fashion will evolve will still be based upon hundreds of years of history—but it all depends on you!

For Discussion

There seem to be definite correlations between fashion and the times. As times change, so do fashions, and when a fashion changes, the total look changes. Accessories, makeup, and hairstyles are all part of this total fashion look. When styles are revised, they are revived in new forms, adapted for new lifestyles and occasions.

Study Table 1.1 on the following pages and answer the questions below.

1. Find examples in magazines or draw, sketch, or photograph examples of one or more fashion items listed in the table.
2. What similarities in fashion and their causes can you find in the decades listed?
3. What environmental changes do you feel will have lasting effects over the next ten to twenty years?
4. What examples from the decades listed can you find to support the theory that fashion is evolutionary?
5. During what time period was fashion closest to being revolutionary?
6. What additions can you make to the information given about past decades?
7. From your interpretation of the information on past decades, what conclusions can you draw about the evolution of fashions and their relationship to current events?

Table 1.1

Era	Events Taking Place	Public Reactions	Interpretation in Apparel and Dress	Designers of the Decades
1920s	Post–World War I, Paris influence Voting rights for women Prohibition Talking movies Increasing prosperity Modern art, music, literature Birth of sportswear	Daring looks and behavior Freedom for the body Short hairstyles Women begin to smoke Dancing (Charleston)	Chemise dresses Short skirts T-strap shoes Cloche hats Luxurious fabrics: silks, satins, crepes Costume looks Long strands of beads	Madeleine Vionnet Jean Patou Edward Molyneux Coco Chanel Norman Hartnell Jeanne Lanvin
1930s	Depression era Unemployment, little money Hollywood influence: stars and designers Rayon and acetate fabrics Big bands, swing music	Frugality, conservatism "The little woman" "Make do" attitude	Soft looks: loose, light fabrics Long hemlines, bias cuts Big hats, big brims The housedress Fox fur-collared coats Wraps Platform shoes Broad-shouldered jackets	Jean Desses Madame Grès Elsa Schiaparelli Vera Maxwell Mainbocher
1940s	World War II: government restrictions Exit France as fashion source Shortage of materials Emergence of American designers Radio, records Crooners: Crosby, Sinatra Dior—1947 "New Look"	Women take men's jobs Glamour, pinup girls Strong nationalism Common cause philosophy	Tailored, mannish suits, peplum jackets Padded shoulders Knee-length straight skirts Soft, shoulder-length hair (pageboy) ¾–length coats Debut of bikini	Bonnie Cashin Claire McCardell Adrian Norman Norell Pauline Trigère Christian Dior Cristóbal Balenciaga Hattie Carnegie Adele Simpson Charles James Nina Ricci
1950s	Population increasing; baby boom Korean War Films expand, go public, diversify Move to suburbs Incomes rising More imports Improved transportation Improved communications: TV Development of more synthetics, finishes Birth of rock 'n' roll	New homes, appliances, furnishings Conformity Improve quality of family life Use of increased leisure time for sports and recreation The station wagon	Classics: shirtwaist dress At-home clothes Mink coats Sack dress (too quickly copied) Sportswear Ivy League look: gray flannel suit, skinny ties, button-down shirts Car coats Wash 'n' wear fabrics Sweater sets Unisex looks	Hubert de Givenchy Mary Quant Yves Saint Laurent James Galanos Ceil Chapman Donald Brooks Gucci Anne Fogarty Missoni
1960s	Rise of shopping centers: boutiques New technology: stretch fabrics, new knitting methods Big business expansion; prosperity Designer names Civil rights movement Woodstock Vietnam War: youth rebellion, antiwar movement London influence: The Beatles, Twiggy, Mod, Mary Quant, Carnaby Street Peacock revolution, rock music, youth cult	New sexual freedom Experimental fashion Anti-establishment attitudes Generation gap Identity seeking, new values Divorce, singles Drug experimentation	Street fashions: jeans Vinyl, synthetics, wetlook Miniskirts Wild use of color patterns Knits, polyester Ethnic clothing and crafts Fun furs Long hair, wigs Men: turtlenecks, wide ties, Nehru jackets, golf coordinates, nylon printed shirts	André Courrèges Pierre Cardin Anne Klein Geoffrey Beene Halston Rudi Gernreich Emilio Pucci Emanuel Ungaro Valentino Mila Schön Jean Muir

Era	Events Taking Place	Public Reactions	Interpretation in Apparel and Dress	Designers of the Decades
1970s	Equal rights, women's liberation movement Women working outside the home Watergate, disenchantment with politics Recessions Ecology, conservation; energy crisis Stabilizing economy End of Vietnam War Disco dancing, clubs Consumerism Hostage crisis in Iran	Individualism Return-to-sanity reaction to 1960s chaos Back to nature, health foods, natural fibers New conservatism Urban renewal, interest in cities & their problems Equal Rights Amendment Minority organizations Overseas manufacturing	Pantsuits (women), leisure suits (men) Maxi and longuette (1970s disaster) Jeans: bell-bottoms, straight leg, tapered legs, peg leg; denim acceptable for dress and casual wear T-shirts, tank tops, boots Eclecticism Classic look: blazers, shirts, investment clothing Separates, not coordinates Hot pants Romantic look: soft, feminine	Bill Blass Ralph Lauren Zandra Rhodes Diane von Furstenberg Giorgio Armani Gianfranco Ferré Vivienne Westwood Calvin Klein Kenzo Betsey Johnson Adolfo Norma Kamali Mary McFadden Oscar de la Renta Sonia Rykiel Stephen Burrows Bob Mackie Paco Rabanne
1980s	Computer explosion Music videos Nuclear weapons buildup in Europe Yuppie (young urban professional) Recessions and unemployment Wars in Central America, Middle East Movies: *Fame, E.T., Flashdance* First black presidential and first woman vice-presidential candidates Japanese fashion explosion Executive-level women; two-income families New baby boom Licensing "arrangements" Birth of MTV	Home computers Michael Jackson Nuclear freeze movement Entrepreneurship Immigration legislation Day-care centers Graffiti art London influence: punk, Boy George, Culture Club Patriotism flourishes Convertibles return Proliferation of malls	Return of chemise Punk hairdos Androgynous dressing Tailored suits and classic dressing for men and women Torn-clothes fad Return to pants in mid-decade Hats return for everyone Furs Backpacks as fashion Sneakers for everyday wear	Donna Karan Perry Ellis Rei Kawakubo Christian Lacroix Gianni Versace Claude Montana Adrienne Vittadini Tommy Hilfiger Stephen Sprouse Issey Miyake Yohji Yamamoto Michael Kors Thierry Mugler Carolina Herrera Franco Moschino Karl Lagerfeld Jean-Paul Gaultier Liz Claiborne
1990s	Creation of the European Monetary Union Gulf War Economic recession High-tech industry growth NAFTA GATT Rise of terrorism Cellular phones Sports participation increases *Sex and the City*	Expansion of companies overseas Business failures, consolidations and takeovers Casual Fridays Proliferation of foreign manufacturing	Patriotic designs Grunge Retro Chunky shoes Rise of vintage Layering Innerwear as outerwear The decade of the supermodel and fashion photographer Sports gear becomes fashionable as each sport develops its own style Image and branding becomes more important than seasonal style changes Slip dresses Chinos	Anna Sui Josie Natori Isaac Mizrahi Todd Oldham Tracy Reese Nicole Miller John Galliano Vera Wang Prada Marc Jacobs Donatella Versace Martin Margiela Ann Demeulemeester Tom Ford Jil Sander Helmut Lang Narcisco Rodriguez Alber Elbaz Alexander McQueen Patrick Kelly Dries Van Noten Dominico Dolce & Stefano Gabbana
2000s	Expansion of communication technology September 11th terrorist attacks Emergence of the euro	Online shopping Social media Merchant/vendor data sharing	Mixing color, texture, and pattern Short layers over long End of haute couture influence	Zac Posen Peter Som Phillip Lim Rodarte Nicolas Ghesquière Hussein Chalayan Stella McCartney Proenza Schouler Ralph Rucci Roberto Cavalli Behnaz Sarafpour Viktor & Rolf Jason Wu Prabal Gurung

Photo by Francois G. Durand/ WireImage/Getty Images.

Chapter Two

THE NATURE OF FASHION

KEY CONCEPTS

- Marketing and merchandising in the fashion business
- The stages of the fashion cycle
- The intangibles of fashion

In his 1850 book *Fashion: The Power That Influences the World*, George P. Fox wrote, "Fashion is and has been and will be, through all ages, the outward form through which the mind speaks to the universe. Fashion in all languages designs to make, shape, model, adapt, embellish, and adorn."[1]

More recently, the designer Miuccia Prada said, "What you wear is how you present yourself to the world, especially today, when human contacts are so quick. Fashion is instant language."[2]

Fashion involves our outward, visible lives. It involves the clothes we wear, the dances we dance, the cars we drive, and the way we cut our hair. Fashion also influences architecture, forms of worship, and lifestyles. It has an impact on every stage of life from the womb to the tomb.

People first started covering their bodies with clothes to keep warm and to be modest, but adornment—decoration—was an important part of dressing from the beginning. Pressure from peer groups and changes in lifestyle influence the type of adornment considered acceptable in a particular time or for a particular group, but the reasons people have for wearing clothes have not changed. Today, we still wear clothes to keep warm or cool and for the sake of modesty, but what we select for those purposes is very much influenced by a desire to adorn ourselves.

Because people are social animals, clothing is very much a social statement. By looking at the way a person dresses, you can often make good guesses about his or her social and business standing, sex-role identification, political orientation, ethnicity, lifestyle, and aesthetic priorities. Clothing is a forceful and highly visible medium of communication that carries with it information about who a person is, who a person is not, and who a person would like to be.

The Importance of Fashion

Webster's Dictionary defines fashion as "prevailing custom, usage, or style,"[3] and in this sense it covers a wide range of human activity. The term is used in this book in a narrower sense: **fashion** here means the style or styles of clothing and accessories worn at a particular time by a particular group of people. It also refers, in this book, to cosmetics, fragrances, and home furnishings.

General interest in fashion has increased enormously over the years. Fashion is one of the greatest economic forces in present-day life. To a great extent, fashion determines what people buy. Change in fashion is often the motivating factor for replacing clothes, cosmetics, furniture, housewares, and automobiles. Fashion causes changes in consumer goods and at the same time makes people want the new products.

Fashion has also become a drawing power for art museums worldwide. Fashion showcases are multiplying and attendance is surging. The Costume Institute's 2016 exhibit *Manus x Machina: Fashion in an Age of Technology*, at the Metropolitan Museum of Art, hosted more than 750,000 visitors over a four-month period, making it the seventh most visited exhibit of any theme in the Metropolitan Museum's history (Figure 2.1).[4]

FIGURE 2.1. Fashion is everywhere. Here, model Ming Xi wears a dress from the Michael Kors Collection at the 2016 Costume Institute Gala, *Manus x Machina: Fashion in an Age of Technology*. *Melodie Jeng/Getty Images.*

Other national and international museums, including the National Portrait Gallery and the Victoria and Albert Museum in London, the Museum of Fine Arts in Boston, the J. Paul Getty Museum in Los Angeles, the De Young Museum in San Francisco, the National Art Center in Tokyo, the Museum of Photography in Berlin, and the Musee des Arts Decoratifs in Paris, maintain fashion archives and feature fashion exhibits.[5] Cities, states, and historical societies also house museums, and colleges and universities engage in clothing and fashion preservation and host exhibits to advance scholarship and understanding of culture, personal expression, history, technology, and art.[6]

Fashion houses and brands also see the value in maintaining their own fashion archives. Once considered a burden to fashion houses, these collections found a new life in the 1980s. Diana Vreeland, then a special consultant to the Costume Institute, designed an exhibition featuring the work of Yves Saint Laurent, the first-ever retrospective for a living designer. Saint Laurent recognized the value of maintaining an archive of his life's work. Other design houses and brands also keep archives of past important work, often as an effort to extend the brand message. For others, archives serve to support the brand heritage. Permanent museums for brands are the latest expression of the trend. The Gucci Museum opened in 2011 in Florence, Italy; Saint Laurent opens museums in Paris and Marrakesh in 2017; and the Missoni brand showcased its archive in a 2016 exhibition at the Fashion and Textile Museum in London.[7]

The Fashion Business

Fashion today is big business; millions of people are employed in fashion-related activities. The **fashion industries** are those engaged in manufacturing the materials and finished products used in the production of apparel and accessories for men, women, and children. Throughout this book, references to fashion industries mean the manufacturing businesses, unless others are specifically mentioned. The broader term **fashion business** includes all the industries and services connected with fashion: design, manufacturing, distribution, marketing, retailing, advertising, communications, publishing, and consulting—in other words, any business concerned with fashion goods or services.

Marketing

Marketing is a major influence in the fashion business. Promotion and selling are only two aspects of marketing. The **marketing** process includes diverse activities that identify consumer needs so that marketers can plan, price, distribute, and promote products to sell easily. The primary goal of marketing efforts is to match products and services closely to the wants and needs of a carefully defined target market, and in doing so, to ensure maximum profitability for the producer and satisfaction for the consumer.

Fashion Marketing and Merchandising

In the past, the fashion business was rather slow to adopt the marketing techniques that were so successful in the growth of consumer goods such as automobiles, packaged foods, and health and beauty aids. Fashion producers were concerned only with what was economical and easy to produce. They spent considerable time and money trying to convince consumers that their products were what consumers wanted and needed. Fashion producers had little or no interest in *consumers'* wants and needs.

However, today the total marketing process has been adopted by the fashion business and is being applied to the products and services of the fashion industries. The result is called *fashion marketing*: that is, the marketing

of apparel, accessories, and other fashion-related products to the ultimate consumer.

Fashion merchandising refers to the *planning* required to have the right fashion-oriented merchandise at the right time, in the right place, in the right quantities, at the right prices, and with the right sales promotion for a specified target customer.

Misconceptions about Fashion

As the power of fashion to influence our lives grows, three misconceptions continue to be widely held. The first and most common misconception is that designers and retailers dictate what the fashion will be and then force it upon helpless consumers (Figure 2.2). It has been said that the industry is composed of "obsolescence ogres." In reality, consumers themselves decide what the fashion will be by influencing new designs and by accepting or rejecting the styles that are offered. Consumers are, in truth, "variety vultures."

The second misconception is that fashion acts as an influence on women only. In fact, men and children are as influenced by and responsive to fashion as women. Fashion is the force that causes women to raise or lower their skirt lengths from minis to maxis, straighten or frizz their hair, and change from casual sportswear to dressy clothes. Fashion also influences men to grow or shave off their mustaches and beards, choose wide or narrow ties and lapels, and change from casual jeans into three-piece suits. And fashion is the force that makes children demand specific products and styles.

FIGURE 2.2. Dutch designer Iris Van Herpen creates a dress made of a thousand hand-blown glass balls. *Victor VIRGILE/Gamma-Rapho via Getty Images.*

The Terminology of Fashion

What is the difference between fashion, style, and design? Just what do *high fashion*, *mass fashion*, *taste*, *classic*, and *fad* mean? The definitions that follow are based on the work of Paul H. Nystrom, author of *Economics of Fashion* and one of the pioneers in fashion merchandising.[8]

Style

The first step in understanding fashion is to distinguish between *fashion* and *style*, words that most people use interchangeably despite the immense difference in their meanings. In general terms, a style is a characteristic or distinctive artistic expression or presentation. Styles exist in architecture, sculpture, painting, politics, and music, as well as in popular heroes, games, hobbies, pets, flirtations, and weddings.

In apparel, **style** is the characteristic or distinctive appearance of a garment—the combination of features that makes it unique and different from other garments. For example, T-shirts are as different from polo shirts as they are from peasant blouses. Riding jackets are as different from safari jackets as they are from blazers.

Although styles come and go in terms of acceptance, a specific style always remains a style whether it is currently in fashion or not. Some people adopt a style that becomes indelibly associated with them and wear it regardless of whether it is currently fashionable. Gwen Stefani and her bright red lipstick, Mark Zuckerberg and his trademark hoodie, Marilyn Monroe's white halter dress, Michael Jackson's glitter glove, Madonna's lace tops and fishnet stockings, Princess Catherine's fascinators, Ariana Grande's ponytail hairdo, and Victoria Beckham's tailored look with oversize sunglasses are all examples of personal style (Figure 2.3).

FIGURE 2.3. Princess Catherine, Duchess of Cambridge, is known for her classic style and whimsical fascinators. *Giannoni and Koski / WWD / © Conde Nast.*

Some styles are named for the period of history in which they originated—Grecian, Roman, Renaissance, Empire, Gibson Girl, flapper. When such styles return to fashion, their basic elements remain the same. Minor details are altered to reflect the taste or needs of the era in which they reappear. For example, the flapper-style clothing of the 1920s was short, pleated, and body-skimming. That style can still be bought today, but with changes to accommodate current tastes, such as greater use of knitted fabrics and more active lifestyles.

Fashion

Fashion refers to a style that is accepted and used by the majority of a group at any one time, no matter how small that group. A fashion is always based on some particular style. But not every style is a fashion. A fashion is a fact of social psychology. A style is usually a creation from an artist or a designer. A fashion is a result of social emulation and acceptance. A style may be old or new, beautiful or ugly, good or bad. A style is still a style even if it never receives the slightest acceptance or even approval. A style does not become a fashion until it gains some popular acceptance. And it remains a fashion only as long as it is accepted. Miniskirts, square-toed shoes, mustaches, and theatrical daytime makeup have all been fashions. And no doubt each will again be accepted by a majority of a group of people with similar interests or characteristics—for example, college students, young career men and women, or retired men and women.

Fashions appeal to many different groups and can be categorized according to the group to which they appeal. **High fashion** refers to a new style accepted by a limited number of fashion leaders who want to be the first to adopt changes and innovation in fashion. High-fashion styles are generally introduced and sold in small quantities and at relatively high prices. These styles may be limited because they are too sophisticated or extreme to appeal to the needs of the general public, or because they are priced well beyond the reach of most people. However, if the style can appeal to a broader audience, it is generally copied, mass-produced, and sold at lower prices. The fashion leaders or innovators who first accepted it then move on to something new. With the acceptance of 3-D printing, high fashion is becoming more personalized and creative.

In contrast with high fashion, **mass fashion** and **volume fashion** refer to styles that appeal to the greatest majority of fashion-conscious consumers. These fashions are usually produced and sold in large quantities at moderate to low prices. Mass fashion accounts for the majority of sales in the fashion business: it is the bread and butter of the fashion banquet.

Design

A **design** is a particular or individual interpretation, version, or treatment of a specific style. A style may be expressed in a great many designs, all different, yet all related because they are in the same style. A sweatshirt or a trench coat, for example, is a distinctive style, but within that style, variations may include different types of necklines, pockets, and sleeves (Figure 2.4). Another example is a satchel handbag, which may be interpreted with different closures, locks, or handles. These different interpretations change the design of a style.

In the fashion industries, manufacturers and retailers assign a number to each individual design produced. This new design is called the **style number**. The style number of a product identifies it for manufacturing, ordering, and selling purposes.

Taste

In fashion, **taste** refers to prevailing opinion of what is and what is not attractive and appropriate for a given occasion. Good taste in fashion, therefore, means

FIGURE 2.4. This London Fog trench coat is a more traditional design (left), while Burberry Prorsum's design adds a twist with variations of the sleeves and details (right). *Mitra / WWD / © Conde Nast; Fairchild Archive.*

sensitivity not only to what is artistically pleasing but also to what is appropriate for a specific situation. A style, such as an evening gown, may be beautiful. But if it is worn to a morning wedding, it may not be considered in good taste.

Many styles are beautiful, but because they are not in fashion, good taste prevents their use. On the other hand, a present-day fashion may be inartistic or even ugly, but its common acceptance means that it is in good taste.

Paul H. Nystrom described the relationship between good taste and fashion this way: "Good taste essentially is making the most artistic use of current fashion . . . bridging the gap between good art and common usage."[9]

Timing, too, plays a part in what is considered good or bad taste. British costume authority James Laver saw the relationship between taste and fashion in terms of its acceptance level. According to *Laver's Law*, style has a timeline. It is considered:

"indecent"	10 years before its time
"shameless"	5 years before its time
"outré"	1 year before its time
"smart"	in its time
"dowdy"	1 year after its time
"hideous"	10 years after its time
"ridiculous"	20 years after its time[10]

Finally, Laver said, 150 years after its time, a style will be considered "beautiful."

While the time an individual fashion takes to complete this course may vary, the course is always a cyclical one. A new style is often considered daring and in dubious taste. It is gradually accepted, then widely accepted, and finally gradually discarded.

For many decades, Laver's cycle has been accepted as the movement of most fashions. However, in the past few decades, some fashions have deviated from this pattern. The fashion cycles have become shorter and have

repeated themselves within a shorter space of time. For the student of fashion, this shorter cycle presents an interesting challenge. What factors determine which fashions will follow the accepted cycles and which fashions will not? To understand the movement of fashion, it is important to understand that fashions are always in harmony with the times in which they appear.

A Classic

Some styles or designs continue to be considered in good taste over a long period of time. They are exceptions to the usual movement of styles through the fashion life cycle. A **classic** is a style or design that satisfies a basic need and remains in general fashion acceptance for an extended period of time.

Depending on the fashion statement a person wishes to make, he or she may have only a few classics or may have a wardrobe of mostly classics. A classic is characterized by simplicity of design that keeps it from being easily dated. The Chanel suit is an outstanding example of a classic. The simple lines of the Chanel suit have made it acceptable for many decades, and although it reappears now and then as a fashion, many women always have a Chanel suit in their wardrobes (Figure 2.5). Other examples of classics are blue denim jeans, blazer jackets, cardigan or turtleneck sweaters, and button-down oxford shirts. Among accessories, the pump-style shoe, the loafer, the one-button glove, the pearl necklace, and the clutch handbag are also classics. For young children, overalls and one-piece pajamas have become classics.

A Fad

A fashion that suddenly sweeps into popularity, affects a limited part of the total population, and then quickly disappears is called a **fad**. It comes into existence by the

FIGURE 2.5. The classic Chanel cardigan suit jacket is used as a giant backdrop at the 2008 couture show (left). The classic style is still integrated in today's fashion, as seen in Chanel's 2016/2017 Cruise Collection (right). *Fairchild Archive; Thomas Concordia/Getty Images.*

introduction of some feature or detail, usually exaggerated, that excites the interest of the customer. The fad starts by being quickly accepted and then quickly imitated by others.

Fads often begin in lower price ranges, are relatively easy to copy, and therefore flood the market in a very short time. Because of this kind of market saturation, the public tires of fads quickly and they end abruptly.

Fads follow the same cycle as fashions do, but their rise in popularity is much faster, their acceptance much shorter, and their decline much more rapid than that of a true fashion. Because most fads come and go in a single season, they have been called *miniature fashions*. We have seen sagging pants, trucker hats, liquid leggings, punk multicolored hair, grunge, and geek chic. However, many things that begin as fads become fashions and can carry over for several seasons. In fact, it is very difficult to draw the line between fads and fashions. The chemise, or sack dress, is probably the outstanding example of this phenomenon. After an instant rise to popularity in the late 1950s, it quickly passed from the fashion scene. A few years later, the chemise reappeared as the shift. In 1974, the chemise again appeared in the Paris collections, modified to eliminate its former disadvantages. American manufacturers quickly reproduced it in several versions and in a wide price range. That the chemise, in its various manifestations, again appeared in the late 1980s and the mid-1990s, and flourished again in 2007 with the swingy shift dress by Elie Tahari, provides strong evidence that the chemise has become a fashion classic (Figure 2.6).[11]

FIGURE 2.6. Starting out as a fad, the chemise dress has turned into a fashion classic. *Giannoni and Koski / WWD / © Conde Nast.*

FIGURE 2.7. Even the experts are unsure whether the miniskirt, which women have been wearing since 1964, is a trend or a fad. *Ericksen and Maitre / WWD / © Conde Nast.*

A Trend

A **trend** is a general direction or movement. For example, if you read in fashion magazines that "there is a trend toward shorter skirts," it means that several designers, including some leading ones, are showing shorter skirts, leading retailers are buying them, and fashion-forward customers are wearing them (Figure 2.7). It is often difficult to tell a trend from a fad; even the experts get confused. However, marketers always want to know whether a new development is going to be a trend or a fad—because they want to cash in on trends but avoid getting burned by fads. A trend can originate anywhere and has a solid foundation that supports its growth; a fad does not.[12]

Components of Fashion

Fashion design does not just happen, nor does the designer wave a magic wand to create a new design. Fashion design involves the combination of four basic elements or components: silhouette, detail, texture, and