

Chapter 1- (Origin of clothing)

B.A.
Fashion Theory,
Merchandising &
Marketing & Skills
IInd Year

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Origin of clothing
 - 1.4 Ancient textiles and clothing
 - 1.5 Ancient near East
 - 1.6 Renaissance and early modern period
 - 1.7 Sum- up
 - 1.8 key words
 - 1.9 Questions for review
-

1.1 Objectives

After going through this unit, you would be able to know:

What is *origin of clothing*?

Ancient textiles and clothing

Ancient near East

Renaissance and early modern period

Industrial revolution etc.

1.2 Introduction

Fashion, a general term for a popular style or practice, especially in clothing, foot wear, or accessories. Fashion references to anything that is the current trend in look and dress up of a person. The prevailing style in behavior as well. The more technical term, costume, has become so linked in the public eye with the term "fashion" that the more general term "costume" has in popular use mostly been relegated to special senses like fancy dress or masquerade wear, while the term "fashion" means clothing generally, and the study of it. For a broad cross-cultural look at clothing and its place in society, refer to the entries for clothing, costume, and fabrics. The remainder of this article deals with clothing fashions in the Western world

1.3 Origin of clothing

The wearing of clothing is exclusively a human characteristic and is a feature of most human societies. It is not known when humans began wearing clothes. Anthropologists believe that animal skins and vegetation were adapted into coverings as protection from cold, heat and rain, especially as humans migrated to new climates; alternatively, covering may have been invented first for other purposes, such as magic, decoration, cult, or prestige, and later found to be practical as well.

Clothing and textiles have been important in human history and reflects the materials available to a civilization as well as the technologies that it has mastered. The social significance of the finished product reflects their culture.

Textiles, defined as felt or spun fibers made into yarn and subsequently netted, looped, knit or woven to make fabrics, appeared in the Middle East during the late stone age. From ancient times to the present day, methods of textile production have continually evolved, and the choices of textiles available have influenced how people carried their possessions, clothed themselves, and decorated their surrounding]

Sources available for the study of the **history of clothing and textiles** include material remains discovered via archaeology; representation of textiles and their manufacture in art; and documents concerning the manufacture, acquisition, use, and trade of fabrics, tools, and finished garments. Scholarship of textile history, especially its earlier stages, is part of material culture studies

Prehistoric development-Modern humans are the only survivors of several species of naked apes who may have worn clothes, according to DNA studies of clothing lice. This study suggests that clothing may possibly have been used 650 thousand years ago- much longer than previously thought.

Other scientific research also based on the study of the lice which infests modern humans estimates that humans have been wearing clothing for 190 thousand year.

Early Adoption of Fibrous Apparel-Another genetic analysis suggests that the human body louse, which lives in clothing, may only have diverged from the head louse some 107 thousand years ago, which supports evidence that humans began wearing clothing at around this time.

These estimates pre-date the first known human exodus from Africa, although species of Homo (other than Homo sapiens) who may have worn clothes and shared these human infestations appear to have migrated earlier

1.4 Ancient textiles and clothing

The first actual textile, as opposed to skins sewn together, was probably felt. Surviving examples of Nalebinding, another early textile method, date from 6500 BC. Our knowledge of ancient textiles and clothing has expanded in the recent past thanks to modern technological developments. Our knowledge of cultures varies greatly with the climatic conditions to which archeological deposits are exposed; the Middle East and the arid fringes of China have provided many very early samples in good condition, but the early development of textiles in the Indian subcontinent, sub-Saharan Africa and other moist parts of the world remains unclear. In northern Eurasia peat bogs can also preserve textiles very well.

Early woven clothing was often made of full loom widths draped, tied, or pinned in place.

1.5 Ancient Near East

The earliest known woven textiles of the Near East may be fabrics used to wrap the dead, excavated at a Neolithic site at Çatalhöyük in Anatolia, carbonized in a fire and radiocarbon dated to c. 6000 BC. Evidence exists of flax cultivation from c. 8000 BC in the Near East, but the breeding of sheep with a woolly fleece rather than hair occurs much later, c. 3000 BC.

Ancient India The inhabitants of the Indus Valley Civilization used cotton for clothing as early as the 5th millennium BC – 4th millennium BC.

According to The Columbia Encyclopedia, Sixth Edition-

"Cotton has been spun, woven, and dyed since prehistoric times. It clothed the people of ancient India, Egypt, and China. Hundreds of years before the Christian era cotton textiles were woven in India with matchless skill, and their use spread to the meridian countries. In the 1st cent. Arab traders brought fine Muslin and Calico to Italy and Spain. The Moors introduced the cultivation of cotton into Spain in the 9th cent. Fustians and dimities were woven there and in the 14th cent. in Venice and Milan, at first with a linen warp. Little cotton cloth was imported to England before the 15th cent., although small amounts were obtained chiefly for candlewicks. By the 17th cent. The East India Company was bringing rare fabrics from India. Native Americans skillfully spun and wove cotton into fine garments and dyed tapestries. Cotton fabrics found in Peruvian tombs are said to belong to a pre-Inca culture. In color and texture the ancient Peruvian and Mexican textiles resemble those found in Egyptian tombs."

Ancient Egypt-Evidence exists for production of linen cloth in Ancient Egypt in the Neolithic period, c. 5500 BC. Cultivation of domesticated wild flax, probably an import from the Levant, is documented as early as c. 6000 BC. Other bast fibers including rush, reed, palm, and papyrus were used alone or with linen to make rope and other textiles. Evidence for wool production in Egypt is scanty at this period.

Spinning techniques included the drop spindle, hand-to-hand spinning, and rolling on the thigh; yarn was also spliced. A horizontal ground loom was used prior to the New Kingdom, when a vertical two-beam loom was introduced, probably from Asia.

Linen bandages were used in the burial custom of mummification, and art depicts Egyptian men wearing linen kilts and women in narrow dresses with various forms of shirts and jackets, often of sheer pleated fabric.

Ancient China-The earliest evidence of silk production in China was found at the sites of Yangshao culture in Xia, Shanxi, where a cocoon of *bombyx mori*, the domesticated silkworm, cut in half by a sharp knife is dated to between 5000 and 3000 BC. Fragments of primitive looms are also seen from the sites of Hemudu culture in Yuyao, Zhejiang, dated to about 4000 BC. Scraps of silk were found in a Liangzhu culture site at Qianshanyang in Huzhou, Zhejiang, dating back to 2700 BC. Other fragments have been recovered from royal tombs in the Shang Dynasty (c. 1600 – c. 1046 BC).

Under the Shang Dynasty, Han Chinese clothing or Hanfu consisted of a yi, a narrow-cuffed, knee-length tunic tied with a sash, and a narrow, ankle-length skirt, called shang, worn with a bixi, a length of fabric that reached the knees. Clothing of the elite was made of silk in vivid primary colors.

Ancient Japan-The earliest evidence of weaving in Japan is associated with the Jōmon period. This culture is defined by pottery decorated with cord patterns. In a shell mound in the Miyagi Prefecture, dating back about 5,500, some cloth fragments were discovered made from bark fibers. Hemp fibers were also discovered in the Torihama shell midden, Fukui Prefecture, dating back to the Jōmon period, suggesting that these plants could also have been used for clothing. Some pottery pattern imprints depict also fine mat designs, proving their waving techniques. Since bone needles were also found, it is assumed that they wore dresses that were sewn together.

Early medieval Europe-European dress changed gradually in the years 400 to 1100. People in many countries dressed differently depending on whether they identified with the old Romanized population, or the new invading populations such as Franks, Anglo-Saxons, and Visigoths. Men of the invading peoples generally wore short tunics, with belts, and visible trousers, hose or leggings. The Romanized populations, and the Church, remained faithful to the longer tunics of Roman formal costume.

The elite imported silk cloth from the Byzantine, and later Muslim worlds, and also probably cotton. They also could afford bleached linen and dyed and simply patterned wool woven in Europe itself. But embroidered decoration was probably very widespread, though not usually detectable in art. Lower classes wore local or homespun wool, often undyed, trimmed with bands of decoration, variously embroidery, tablet-woven bands, or colorful borders woven into the fabric in the loom.

High middle ages and the rise of fashion-Clothing in 12th and 13th century

Europe remained very simple for both men and women and quite uniform across the subcontinent. The traditional combination of short tunic with hose for working-class men and long tunic with over gown for women and upper class men remained the norm. Most clothing, especially outside the wealthier classes, remained little changed from three or four centuries earlier

The 13th century saw great progress in the dyeing and working of wool, which was by far the most important material for outer wear. Linen was increasingly used for clothing that was directly in contact with the skin. Unlike wool, linen could be laundered and bleached in the sun. Cotton, imported raw from Egypt and elsewhere, was used for padding and quilting, and cloths such as buckram and fustian.

Crusaders returning from the Levant brought knowledge of its fine textiles, including light silks, to Western Europe. In Northern Europe, silk was an imported and very expensive luxury. The well-off could afford woven brocades from Italy or even further a field. Fashionable Italian silks of this period featured repeating patterns of roundels and animals, deriving from Ottoman silk-weaving centers in Bursa, and ultimately from Yuan Dynasty China via the Silk Road.

Cultural and costume historians agree that the mid-14th century marks the emergence of recognizable "fashion" in Europe. From this century onwards Western fashion changes at a pace quite unknown to other civilizations, whether ancient or contemporary. In most other cultures only major political changes, such as the Muslim conquest of India, produced radical changes in clothing, and in China, Japan, and the Ottoman Empire fashion changed only slightly over periods of several centuries.

In this period the draped garments and straight seams of previous centuries were replaced by curved seams and the beginnings of tailoring, which allowed clothing to more closely fit the human form, as did the use of lacing and buttons. A fashion for mi-pari or parti-colored garments made of two contrasting fabrics, one on each side, arose for men in mid-century, and was especially popular at the English court. Sometimes just the hose would be different colours on each leg.

1.7 Renaissance and early modern period

Renaissance Europe—Wool remained the most popular fabric for all classes, followed by linen and hemp. Wool fabrics were available in a wide range of qualities, from rough undyed cloth to fine, dense broadcloth with a velvety nap; high-value broadcloth was a backbone of the English economy and was exported throughout Europe. Wool fabrics were dyed in rich colours, notably reds, greens, golds, and blues

Silk-weaving was well established around the Mediterranean by the beginning of the 15th century, and figured silks, often silk velvets with silver-

gilt wefts, are increasingly seen in Italian dress and in the dress of the wealthy throughout Europe. Stately floral designs featuring a pomegranate or artichoke motif had reached Europe from China in the previous century and became a dominant design in the Ottoman silk-producing cities of Istanbul and Bursa, and spread to silk weavers in Florence, Genoa, Venice, Valencia and Seville in this period.

As prosperity grew in the 15th century, the urban middle classes, including skilled workers, began to wear more complex clothes that followed, at a distance, the fashions set by the elites. National variations in clothing increased over the century.

Early Modern Europe: By the first half of the 16th century, the clothing of the Low Countries, German states, and Scandinavia had developed in a different direction than that of England, France, and Italy, although all absorbed the sobering and formal influence of Spanish dress after the mid-1520s. Elaborate slashing was popular, especially in Germany. Black was increasingly worn for the most formal occasions. Bobbin lace arose from passementerie in the mid-16th century, probably in Flanders. This century also saw the rise of the ruff, which grew from a mere ruffle at the neckline of the shirt or chemise to immense cartwheel shapes. At their most extravagant, ruffs required wire supports and were made of fine Italian reticella, a cutwork linen lace. By the turn of the 17th century, a sharp distinction could be seen between the sober fashions favored by Protestants in England and the Netherlands, which still showed heavy Spanish influence, and the light, revealing fashions of the French and Italian courts.

The great flowering of needle lace occurred in this period. Geometric reticella deriving from cutwork was elaborated into true needle lace or punto in aria (called in England "point lace"), which reflected the scrolling floral designs popular for embroidery. Lace making centers were established in France to reduce the outflow of cash to Italy. According to Dr. Wolf D. Fuhrig, "By the second half of the 17th century, Silesia had become an important economic pillar of the Habsburg monarchy, largely on the strength of its textile industry

Enlightenment and the Colonial period: During the eighteenth century, distinction was made between full dress worn at Court and for formal occasions, and undress and everyday, daytime clothes. As the decades progressed, fewer and fewer occasions called for full dress which had all but disappeared by the end of the century. Full dress followed the styles of the French court, where rich silks and elaborate embroidery reigned. Men continued to wear the coat, waistcoat and breeches for both full dress and undress; these were now sometimes made of the same fabric and trim,



signaling the birth of the three-piece suit.

Women's silhouettes featured small, domed hoops in the 1730s and early 1740s, which were displaced for formal court wear by side hoops or panniers which later widened to as much as three feet to either side at the court of Marie Antoinette. Fashion reached heights of fantasy and abundant ornamentation, before new



enthusiasms for outdoor sports and country pursuits and a long-simmering movement toward simplicity and democratization of dress under the influence of Jean-Jacques Rousseau and the American Revolution led to an entirely new mode and the triumph of British woollen tailoring following the French Revolution.

For women's dresses, Indian cottons, especially printed chintzes, were imported to Europe in large numbers, and towards the end of the period simple white muslin gowns were in fashion

Industrial revolution

During the industrial revolution, fabric production was mechanized with machines powered by waterwheels and steam-engines. Production shifted from small cottage based production to mass production based on assembly line organization. Clothing production, on the other hand, continued to be made by hand.

Sewing machines emerged in the 19th century streamlining clothing production.

In the early 20th century workers in the clothing and textile industries became unionized. Later in the 20th century, the industry had expanded to such a degree that such educational institutions as UC Davis established a Division of Textiles and Clothing, The University of Nebraska-Lincoln also created a Department of Textiles, Clothing and Design that offers a Masters of Arts in Textile History, and Iowa State University established a Department of Textiles and Clothing that features a History of costume collection, 1865–1948. Even high school libraries have collections on the history of clothing and textiles

Alongside these developments were changes in the types and style of clothing produced. During the 1960s, had a major influence on subsequent developments in the industry.

Textiles were not only made in factories. Before this that they were made in local and national markets. Dramatic change in transportation throughout the nation is one source that encouraged the use of factories. New advances such as steamboats, canals, and railroads lowered shipping costs which caused people to buy cheap goods that were produced in other places instead of more expensive goods that were produced locally. Between 1810 and 1840 the development of a national market prompted manufacturing which tripled the output's worth. This increase in production created a change in industrial methods, such as the use of factories instead of hand made woven materials that families usually made.

The vast majority of the people who worked in the factories were women. Women went to work in textile factories for a number of reasons. Some women left home to live on their own because of crowding at home; or to save for future marriage portions. The work enabled them to see more of the world, to earn something in anticipation of marriage, and to ease the crowding within the home. They also did it to make money for family back home. The money they sent home was to help out with the trouble some of the farmers were having. They also worked in the millhouses because they could gain a sense of independence and growth as a personal goal.

Sum Up

Clothing and textiles have been important in human history and reflects the materials available to a civilization as well as the technologies that it has mastered. The social significance of the finished product reflects their culture. It changes by season to season & it has the influences of times.

Key Words

Prevailing	streamlining
Evidence	abundant
Passementerie	Enthusiasms

Question for Review

- Q. 1-** Explain the origin of clothing.
- Q2-** What was the Enlightenment and the Colonial period?
- Q3-** What is the industrial revolution?

Chapter -2 (Clothing & Its various aspects)

B.A.
Fashion Theory,
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Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Reasons for wearing clothes
 - 1.4 Sum- up
 - 1.5 key words
 - 1.6 Questions for review
-

Objectives

After going through this unit, you would be able to know-

- Why human does wears the clothing?
 - What are social & physical considerations?
 - What is cultural aspects & social status about clothing?
-

Introduction

Clothing refers to any covering for the human body that is worn. The wearing of clothing is exclusively a human characteristic and is a feature of nearly all human societies. The amount and type of clothing worn depends on functional considerations (such as a need for warmth or protection from the elements) and social consideration

Reasons for wearing clothes

Why does human wears the clothing- Modern humans are the only survivors of several species of naked apes who may have worn clothes, according to DNA studies of clothing lice. This study suggests that clothing may have been used as long ago as 650 thousand years ago - much longer than previously thought. Embarrassment and shame may be consequences of the prolonged infancy of human offspring whose care implies a state of monogamy for some long time, together with the reduction of the temptations of infidelity.

Social Considerations

Clothing performs a range of social and cultural functions, such as individual, occupational and sexual differentiation, and social status.

In many societies, norms about clothing reflect standards of modesty, religion, gender, and social status. Clothing may also function as a form of adornment and an expression of personal taste or style.

Physical Considerations

Physically, clothing serves many purposes, including:

- Protection from uncomfortably hot or cold weather
- Protection during hazardous activities such as hunting, hiking cooking and the production of arts and crafts
- Protection from very hazardous situations such as fire or the effects of warfare or terrorism
- Social identification of the social class of strangers by means of informal clothing styles or uniforms
- Identification of members of a particular team, group or political affiliations.
- Deception involving the use of disguise

Social intimidation or reassurance by associating particular forms of dress code with functions such as religious or military activities that may be beneficial or harmful to the observer.

Ordinary clothes also provide some protection from minor risks such as insect bites, splinters and limiting the transmission of a range of hazards such as germs or harmful UV radiation

Clothing can and has in history been made from a very wide variety of materials. Materials have ranged from leather and furs, to woven materials, to elaborate and exotic natural and synthetic fabrics.

Not all body coverings are regarded as clothing. Articles carried rather than worn (such as purses), worn on a single part of the body and easily removed (scarves), worn purely for adornment (jewelry), or those that serve a function other than protection (eyeglasses), are normally considered accessories rather than clothing, as are footwear and hats.

Functions

A baby wearing many items of winter clothing: headband, cap, fur-lined coat, shawl and sweater

The primary function of clothing is to improve the comfort of the wearer. In hot climates, clothing provides protection from sunburn or wind damage, while in cold climates its thermal insulation properties are generally more important. Shelter usually reduces the



functional need for clothing. For example, coats, hats, gloves, shoes, socks, and other superficial layers are normally removed when entering a warm home, particularly if one is residing or sleeping there. Similarly, clothing has seasonal and regional aspects, so that thinner materials and fewer layers of clothing are generally worn in warmer seasons and regions than in colder ones.

Clothing protects people against many things that might injure the uncovered human body. Clothes act as protection from the elements, including rain, snow and wind and other weather conditions, as well as from the sun. However, if clothing is too sheer, thin, small, tight, etc., the protection effect is minimized. Clothes also reduce the level of risk during activity, such as work or sport. Clothing at times is worn as protection from specific environmental hazards, such as insects, noxious chemicals, weapons, and contact with abrasive substances. Conversely, clothing may protect the environment from the clothing wearer, as with doctors wearing medical scrubs.

Humans have shown extreme inventiveness in devising clothing solutions to environmental hazards. Some examples include: space suits, air conditioned clothing, armor, diving suits, swimsuits, bee-keeper gear, motorcycle leathers, high visibility and other pieces of protective clothing. Meanwhile, the distinction between clothing and protective equipment is not always clear-cut, since clothes designed to be fashionable often have protective value and clothes designed for function often consider fashion in their design.

The wearing of clothes also has social implications. They are worn to cover those parts of the body which social norms require to be covered, and act as a form of adornment, as well as other social purposes.

Scholarship

Although dissertations on clothing and its functionality are found from the 19th century as colonizing countries dealt with new environments, concerted scientific research into psycho-social, physiological and other functions of clothing (e.g. protective, cartage) occurred in the first half of the 20th century, with publications such as Flugel's *Psychology of Clothes* in 1930, and Newburgh's seminal *Physiology of Heat Regulation and The Science of Clothing* in 1949. By 1968, the field of environmental physiology had advanced and expanded significantly, but the science of clothing in relation to environmental physiology had changed little. While considerable research has since occurred and the knowledge-base has grown significantly, the main concepts remain unchanged, and indeed Newburgh's book continues to be cited by contemporary authors, including those attempting to develop thermoregulatory models of clothing development.

Cultural Aspects

Gender differentiation

Former US Secretary of State Condoleezza Rice and Turkish President Abdullah Gül both wearing Western-style business suits.

In most cultures, gender differentiation of clothing is considered appropriate for men and women. The differences are in styles, colors and fabrics.

In Western societies, skirts, dresses and high-heeled shoes are usually seen as women's clothing, while neckties are usually seen as men's clothing. Trousers were once seen as exclusively male clothing, but are nowadays worn by both genders. Male clothes are often more practical (that is, they can function well under a wide variety of situations), but a wider range of clothing styles are available for females. Males are typically allowed to bare their chests in a greater variety of public places. It is generally acceptable for a woman to wear traditionally male clothing, while the converse is unusual. In some cultures, sumptuary laws regulate what men and women are required to wear. Islam requires women to wear more modest forms of attire, usually hijab. What qualifies as "modest" varies in different Muslim societies; however, women are usually required to cover more of their bodies than men are. Articles of clothing worn by Muslim women for purposes of modesty range from the headscarf to the burqa

Men may sometimes choose to wear men's skirts such as togas or kilts, especially on ceremonial occasions. Such garments were (in previous times) often worn as normal daily clothing by men. Compared to men's clothing, women's clothing tends to be more attractive, often intended to be looked at by men.



Social status

Alim Khan's be medaled robe sends a social message about his wealth, status, and power

In some societies, clothing may be used to indicate rank or status. In ancient Rome, for example, only senators were permitted to wear garments dyed with Tyrian purple. In traditional Hawaiian society only high-ranking chiefs could wear feather cloaks

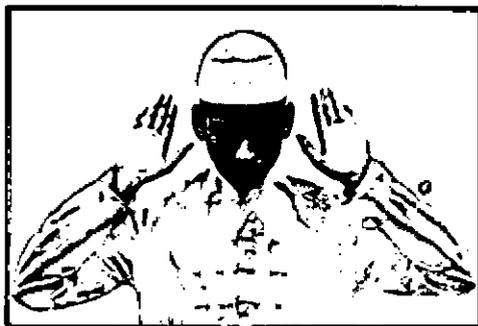


and palaoa or carved whale teeth. Under the Travancore Kingdom of Kerala, (India), lower caste women had to pay a tax for the right to cover their upper body. In China, before the establishment of the republic, only the emperor could wear yellow. History provides many examples of elaborate sumptuary laws that regulated what people could wear. In societies without such laws, which include most modern societies, social status is instead signaled by the purchase of rare or luxury items that are limited by cost to those with wealth or status. In addition, peer pressure influences clothing choice.

Religion



Nicolas Trig Ault, a Flemish Jesuit, in Ming-style Confucian scholar costume, by Peter Paul Rubens. This drawing shows a fusion between West and East also Christianity and Confucianism.



Muslim men traditionally wear white robes and a cap during prayers

Religious clothing might be considered a special case of occupational clothing. Sometimes it is worn only during the performance of religious ceremonies. However, it may also be worn everyday as a marker for special religious status.

For example, Janis and Muslim men wear unstitched cloth pieces when performing religious ceremonies. The unstitched cloth signifies unified and complete devotion to the task at hand, with no digression. Sikhs wear a turban as it is a part of their religion.

The cleanliness of religious dresses in Eastern Religions like Hinduism, Sikhism, Buddhism, Islam and Jainism is of paramount importance, since it indicates purity

Clothing figures prominently in the Bible where it appears in numerous contexts, the more prominent ones being: the story of Adam and Eve, Joseph's cloak, Judah and Tamar, Mordecai and Esther Furthermore the priests officiating in the Temple had very specific garments, the lack of which made one liable to death.

In Islamic traditions, women are required to wear long, loose, non-transparent outer dress when stepping out of the home. Women of higher status throughout history have worn more modest clothes. This dress code was democratic (for all women regardless of status) & protection from the scorching sun. The Quran says this about husbands & wives: "...They are clothing/covering (Libaas) for you; and you for them." (Chapter 2:187)

Jewish ritual also requires rending of one's upper garment as a sign of mourning. This practice is found in the Bible when Jacob hears of the apparent death of his son Joseph.

Sum up

After reading this unit we able to know that clothing are a term that refers to a covering for the human body that is worn. The wearing of clothing is exclusively a human characteristic and is a feature of nearly all human societies. The amount and type of clothing worn depends on functional considerations (such as a need for warmth or protection from the elements) and social considerations.

Key-words

Embarrassment	reassurance
Differentiation	Thermoregulatory
Hazards	priests

Question for review

- Q-1- What is cultural aspects & social status about clothing?
- Q-2-what is the religion aspect about clothing?

Chapter-3 (Principle & Elements of Fashion Design)

B.A.
Fashion Theory,
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Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Element of design
 - 1.4 Principle of design
 - 1.5 Design
 - 1.6 color theories
 - 1.7 Sum-up
 - 1.8 key words
 - 1.9 Questions for review
-

Objectives

After reading this unit you able to know-

What is principle of design?

What is element of design?

What are color theories?

Introduction

There are five different principles of fashion design and four different elements that apply to these principles. The five principles are *emphasis, rhythm, unit, balance and scale and proportion*. The four different elements are *texture, color, line and form*. Think of the principles as the directions for fashion and then the elements as the ingredients used to achieve the principle. Each design will incorporate all of these different principles, as it is only through a cohesive usage of all principles and elements that successful and eye-catching designs are created.

Element of design

1. Color

In dress, colour is the element which attracts the onlooker the most. Colours are important in each and every object around us. Colour lends peace, pleasure, or sadness to the mind. Some colours are cheerful, whereas others are depressing. Colours reflect the interest and personality of the person and helps in enhancing it. Right choice of colours in the dress gives a feeling of increased self-confidence. Colour and dress, contrary to age,

personality or occasion, reflects the ignorance of the person and makes him a laughing stock.

According to physicists, the importance of colours is due to their wavelength. Colours may affect the size of an object. Even in dress making, colours are important in subduing figures flaws. Colours play an important role in changing the size. Lines and forms can also be created with the use of colours.

2. Texture

In the dress designing, element texture is as important as lines or colour. By texture, we mean the feel of the fabric" coarse or smooth, hard or soft, thick or fin" dull or glossy. These qualities of the cloth are due to fibre, weave, or finishes given to the cloth. Normally, clothes have three type of texture:

1. Coarse and thick cloth
2. Medium and soft cloth
3. Fine, smooth and glossy cloth

The type of cloth to be used in the dress is determined by the body figure, season and j occasion. Body defects can be subdued by 1 using the cloth with appropriate texture, Different type of textures has varied effects, and Glossy texture reflects light and gives an illusion of increased size.

Dull texture, on the other hand, absorbs light and reduces the size. Coarse and thick texture cloth also gives an illusion of increased size. Such a cloth subdues the body shape whereas fine and soft cloth reveals it.

Mostly fine, soft, and medium cloth is used in dress. In extreme cold, thick, and coarse cloth is preferred. Glossy and thick clothes are rarely used in day time. Fine, soft and glossy clothes are used in parties.

3. Lines

Lines play an important role in dress designing. The most effective line in a is the outline of the figure or silhouette, dress making, when different pieces of are stitched together, a number of are formed at the placing seam, shoulder line, breast line, arm hole line, l line, collar cuff lines, and the length line the dress.

Lines make form and shape. Important feature of the line is that it provides movement. By creating desirable movement, length and breadth of can be enhanced or subdued. In this was by subduing the body defects personality be made more attractive.

1. Vertical lines

These lines are pet pendicular to the earth. An eye move from torn to top along with these lines and gives an illusion (feeling) of length. The shorter and fatter person appears to be taller and thinner by the use of these lines.

2. Horizontal Lines

These lines are parallel to the earth. An eye move from one ends to another along these lines and gives an illusion of breadth. By the use of these lines, a taller person appears to be shorter and lean and thin, a little fatter.

3. Diagonal Lines

The effect of diagonal lines is in their angle. These lines give an illusion of length if the angle is towards length and breadth. If the angle is towards width, V shape is formed by two diagonal lines.

4. Curved Lines

These lines are curved. Eyes move slowly along with these lines. These lines are pleasing to look at.

5. Crossed Lines

These lines are used to add variety and lessening the length. For example, length can be reduced with the help of belt.

6. Broken Lines

Both vertical and diagonal lines are used in broken lines. An illusion of length or breadth can be created by the judicious use of these lines.

The vertical lines are formed in the dress either in print or in seams. In stitching, shape of neck, yoke, collar, cuff, pocket, lace, button, etc. form different types of lines.

These should be used to subdue defects of the body figure and supplement the personality by highlighting the attractive body features.

Neckline helps in highlighting the special features of the face and neck and subduing the defects of the structure of face, neck, and shoulders.

The V shape neckline gives a slandering look to face and neck.

The square neckline gives broaden look to the face and shoulders.

The round shape neckline gives an illusion of roundness.

Round and long collars subdue the drooping and slender defect of the shoulders. Cutting and stitching lines of the clothes has an effect on body figure. Length-wise, cutting of clothes increases the length of the dress width wise cutting and stitching increases the breadth. In a design, the vertical panel has a slandering effect and horizontal panel a broadening effect.

Buttons, frills, lace, pocket, belt may affect the silhouette (outline of figure). All these accessories are helpful in increasing or decreasing the silhouette. Buttons in a row give an illusion of length and in two rows, at equal distance that of breadth.

Use of belt helps in lessening the length and increasing the breadth. The defect of shoulder and arm can be subdued with the use of frills or gathers and give fullness to shoulder and arms.

If clothes are observed, eyes move from colour and silhouette to the design of the dress. Two types of design are important in dress making.

4. Shape and Form

The element of shape and form refers to the visual element of the design. This is one of the first things that a person notices with a design. The form refers to the designs or garments complete shape. The main goal of the shape is to complement or fit a specific body type. The shape and form can emphasize specific areas of the body while downplaying other less desirable areas. The shape tends to change depending on the current trends.

Principle of design

Balance

According to this principle, from the centred of the dress, design should be identities on both sides Balance may be achieved ways:

1. Formal balance

When structure decoration and accessories are almost ideals calls on both sides from the centre of the dress (it is called formal balance. This is an easy way of balancing but such balance lends monotony to the dress.

2. Informal balance

When the structure decoration and accessories are different both sides from the centre of the dress, it called informal balance. In this, attraction both sides is created by using different accessories. Balancing is difficult in balance but can be used by using dark color pleats, buttons, embroidery, etc. To create balance, proportion should be used judicious Dresses with this type of balancing are attractive and are often used on form occasions.

Rhythm

Rhythm is an important principle of art. It is created by repeated use of the design. If there is rhythm in a design, the eye would move easily from one part to the other.

Wrong proportion Right proportion of yoke of yoke

Rhythm can be created in three ways in a dress:

- (i) By repetition of lines, colours, or accessories. Parallel lines are formed by the use of seams, buttons, embroidery, lace, etc. which helps uninterrupted eye movement.
- (ii) Radiation. Rhythm can also be created by the use of radiated lines. These lines are created by gathers. Eyes can move easily from one part to the other on the small lines created by gathers. Such lines can be seen in gathers on neckline, arm and skirt.
- (iii) Gradation. Rhythm can be created by gradual change of lines, shape or shade of the colour.

Emphasis

There is some portion in every dress which is the centre of attraction. This portion is called point of emphasis. Point of emphasis is related to body structure. Emphasis should be laid only on that body part which is most attractive.

To lay emphasis, buttons, belt, lace, etc. of contrasting and dark colours may be used. Emphasis can be laid on a portion repeated use of certain elements. Salient features of body figure can be highlighted a: defects subdued by the use of emphasis. Po: of emphasis should be around the neck in case of a person with beautiful face and on waistline for a person with slim waist. Emphasis should enhance the grace of! Wearer and not the other way round

Harmony

Harmony means a relationship of different portion of a dress. Harmony should be achieved through judicious use of colour, shape, and texture to give a feeling of oneness.

- Unity in dress can be achieved repeated use of lines and shapes, with square collars only square pocket should be appended.
- Colours used in a dress also have unity. e.g., with a blue printed shirt only blue salwar and pupate will match.
- There should be unity in texture also only silk blouse goes well with a silky sari.
- Personality of the person wearing to dress and the occasion should be complementary to each other.
- Texture and accessories of a dress should also be complimentary to each other. Dress should reflect a feeling of 'oneness'. Everything should be complimentary to each other-the dress, the wearer, is occasion. Too much similarity in a dress leads to monotony and uneasiness.

Therefore, variety is must for creating interest. But its selection should be judicious and within limits. "Harmony is relatedness without similarity."

Various principles of designing can help in proper selection of dress, which will be attractive to look at and compatible to the personality. Dress should enhance the beauty and personality of its wearer.

In the last chapter, we have read that clothes are an effective medium of reflecting our personality and interests. Therefore, selection of clothes is an important and essential matter. Its knowledge is must for every person.

Selection of clothes seems to be simple but being judicious in selection is very essential. The same person may look more graceful in a proper dress. You should wear clothes that suit your personality and body. A good way of choosing proper clothes is one which fetches you maximum appreciation.

In the selection of clothes, personal experience is the best guiding force besides the durability and suitability of the cloth and beauty and personality of the wearer. But on account of latest trends in clothing, the old knowledge becomes obsolete. Therefore, we should choose clothes keeping in mind the general principle of clothing

Proportion

The principle of proportion and scale ties into the balance principle. The proportion of a design is important to achieve balance. A person would look very funny with an oversized head, just as a dress would look odd if it had huge sleeves. These two elements, the head and the sleeves, are out of proportion with the rest of the look. It is important to make all designs to scale so that the proportion of each piece is correct. Proportion also refers to balance as a design can be symmetrical or asymmetrical. Asymmetrical balance can be quite striking, but each piece needs to be properly proportioned or a person will look lopsided.

Unity

The principle of unity refers to all elements of the design being in harmony. A design that has unity will have a sense of completeness while one that does not achieve unity will leave the viewer wondering if the design is finished. Many times, accessories can be used to add unit to a design.

Design

1. Structural design.

This design is formed by stitching pieces together, like collar, cuff, yoke, pleats, etc.

2. Decorative design.

Decorative design is made after the dress is stitched, e.g., by putting buttons, frills, or lace, etc., by embroidering with different colour, patch work, or dyeing in different colours.

For designing a dress, different lines, curves, colours, and textures are used. These elements should be blended in such a way as to make the design beautiful. For this, knowledge of basic principles of art is essential. Elements of art are used on the basis of these principles only. These principles guide us about the proper use of various elements.

Color Theories

Basic Colour Theory

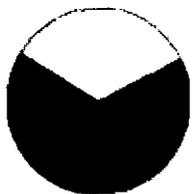
Colour theory encompasses a multitude of definitions, concepts and design applications - enough to fill several encyclopaedias. However, there are three basic categories of colour theory that are logical and useful. The colour wheel, colour harmony, and the context of how colours are used.

Color theories create a logical structure for colour. For example, if we have an assortment of fruits and vegetables, we can organize them by color and place them on a circle that shows the colours in relation to each other

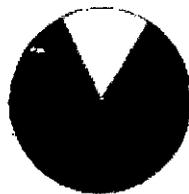
The Colour Wheel

A colour circle, based on red, yellow and blue, is traditional in the field of art. Sir Isaac Newton developed the first circular diagram of colors in 1666. Since then, scientists and artists have studied and designed numerous variations of this concept. Differences of opinion about the validity of one format over another continue to provoke debate. In reality, any color circle or color wheel which presents a logically arranged sequence of pure hues has merit

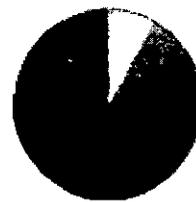
There are also definitions (or categories) of colours based on the colour wheel. We begin with a 3-part colour wheel.



Primary Colors



Secondary Colors



Tertiary Colors

Primary Colours: Red, yellow and blue

In traditional colour theory (used in paint and pigments), primary colours are the 3 pigment colours that can not be mixed or formed by any combination of other colours. All other colours are derived from these 3 hues.

Secondary Colours : Green, orange and purple

These are the colours formed by mixing the primary colours.

Tertiary Colours- Yellow-orange, red-orange, red-purple, blue-purple, blue-green & yellow-green

these are the colours formed by mixing a primary and a secondary colour. That's why the hue is a two word name, such as blue-green, red-violet, and yellow-orange.

Colour Harmony :

"Harmony can be defined as a pleasing arrangement of parts, whether it is music, poetry, colour, or even an ice cream sundae"

In visual experiences, harmony is something that is pleasing to the eye. It engages the viewer and it creates an inner sense of order, a balance in the visual experience. When something is not harmonious, it's either boring or chaotic. At one extreme is a visual experience that is so bland that the viewer is not engaged. The human brain will reject under-stimulating information. At the other extreme is a visual experience that is so overdone, so chaotic that the viewer can't stand to look at it. The human brain rejects what it can not organize, what it can not understand. The visual task requires that we present a logical structure. Colour harmony delivers visual interest and a sense of order.

In summary, extreme unity leads to under-stimulation, extreme complexity leads to over-stimulation. Harmony is a dynamic equilibrium.

Sum Up

Design elements and principles describe fundamental ideas about the practice of good visual design that are assumed to be the basis of all intentional visual design strategies. The elements form the 'vocabulary of the design, while the principles constitute the broader structural aspects of its composition. Awareness of the elements and principles in design is the first step in creating successful visual compositions. These principles, which may overlap, are used in all visual design fields, including graphic design, industrial design, architecture and fine art. Design is the organized arrangement of one or more elements and principles (e.g. line color or texture) for a purpose. The principles of design are as varied as attitudes regarding modern design. They differ both between the schools of thought that influence design, and between individual practicing designers.

Key words

Sundae	stimulating
Chaotic	proportion
Asymmetrical	compatible

Question for review

- Q-1 what is principle of design? Explain any two.
Q-2 what are the element of design
Q-3- Explain the color theories.

Chapter – 4 (The Fashion Forecasting)

B.A.
Fashion Theory,
Merchandising &
Marketing & Skills
IInd Year

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Directions of fashion change
 - 1.3 Fashion forecasting process.
 - 1.4 Future of fashion forecasting
 - 1.5 Sum- up
 - 1.6 key words
 - 1.7 Question for review
-

Objectives

After reading this unit you able to know-

What is fashion forecasting?

What is fashion forecasting process?

What is the future of forecasting?

Introduction

To cope with the ever-changing world, the marketing segmentation and targeting techniques are rapidly evolving from traditional, static, demographic-based criteria towards dynamic, mood, lifestyle and psycho graphic influences. Fashion forecasting is the prediction of mood, behavior and buying habits of the consumer. It is no longer a question of identifying your customers by age, geography or income, but looking into how and why they buy, based on their mood, beliefs and the occasion.

Fashion is a style that is popular in the present or a set of trends that have been accepted by a wide audience. But fashion itself is far from simple.

Fashion is a complex phenomenon from psychological, sociological, cultural or commercial point of view. Fashion trends are the styling ideas that major collections have in common. They indicate the direction in which the fashion is moving. Fashion forecasters look for styles they think are prophetic, ideas that capture the mood of the times and signal a new fashion trend.



The fashion system has spread across all other sectors, from cosmetics to cars via politics and sports. All sectors observe fashion as an endless source of inspiration. Gilles Lipovetsky points out that the more the fashion society develops, the less importance will be given to the affordability of clothes! To hold on to its role as a pioneer and enhance its brand image, fashion has to continue to innovate.

Forecasting the future demand for particular styles, fabrics and colors is an important aspect of the fashion industry. Textile specialists work two years ahead to determine the general guidelines for each fashion season. Fashion forecasting is an important activity to ensure that the process of observation related to short and long term planning can be based on sound and rational decision making and not hype. Forecasting can bridge the gap between ambiguous, conflicting signs and the action taken by the design team. "Fashion forecasting combines theories of fashion changes with the process of organizing and analyzing the information and synthesizing the data into actionable forecasts." (Brannon 2000) Forecasting is a creative process that can be understood, practiced and applied. Forecasting provides a way for executives to expand their thinking about changes, through anticipating the future, and projecting the likely outcomes. (Lave back and Cleary 1981)

Long term forecasting (over 2 years ahead) is used by executives for corporate planning purposes. It is also used for marketing managers to position products in the marketplace in relationship to competition.

Short term forecasting is used by product developers, merchandisers and production managers to give style direction and shape collections. For short term forecasting most apparel companies subscribe to one or more services, whose job is to scan the market and report on the developments in color, textiles and style directions.

Forecasters reflect the earliest views on trends some eighteen months in advance of the season. At this stage, color is a crucial consideration of yarn mills. It is also the focus of discussion among others who are interested in very early trend decision-making. Fashion forecasters combine the views emerging about color and fabric from the early yarn and fabric trade shows with their socio-economic and cultural analysis. Major trends in lifestyles, attitude and culture in particular music, sport, cinema and television are used to predict changing consumer demands.

Fashion forecasting involves the following activities such as studying market conditions, noting the life style of the people, researching sales statistics, evaluating popular designer collections, surveying fashion publications, observing street fashions etc.

The Direction of Fashion Change

Observation is not enough. If the trend watcher is to take advantage, he needs a framework for explaining how the trend began and its likely path within a social system. The directional theories of fashion change trickle down trickle up and trickle across to make prediction easier by pointing to the likely starting points for a fashion trend, the expected direction that trend will take and how long the trend will last.

Some trend watchers visualize the dynamics of fashion as a pyramid of status level. In some theories, fashion trickles down from a highly visible elite. In others, fashion trickles up from street once it is discovered by the fashion elite and introduced to mainstream audiences in an edited version. If a fashion look is promoted by the media and manufactured rapidly enough, the look can trickle across all levels of the market simultaneously for denim, introduction of an unusual color range, a modification in a silhouette or detail, a different way to wear an accessory or a mood expressed in a distinctive style. The pattern of acceptance (or rejection) can be mapped in time.

Fashion responds to whatever is modern i.e., to the spirit of the times or the Zeitgeist. People choose among competing styles, those that "click" or connect with the spirit of the times. This collective selection forms a feedback loop between the fashion industry and the consumer, a feedback loop moderated by aesthetic trends and social-psychological processes.

The Look; Design Concept As fashion insiders and forecasters have a mental map of the marketplace, the locations where innovations are likely to be glimpsed early, the supply chain of the textile/apparel industry and the retail conduct to consumers. Fashion insiders also have another mental map - the map of seasons and shows. When consumers shop for winter coats or summer swimsuits, fashion insiders are seasons ahead in their thinking.

Forecasters use these mental maps to organize their observations of directional information. Since innovations rarely apply to the entire marketplace, information must be tagged for the appropriate price point, category and classification. In this way, forecasters turn random bits of data into useful information for decision support, points and style directions.

The drivers of fashion change

Social and cultural changes are major determinants of emerging fashions. However, they are themselves affected by the other drivers of change that include globalization of world markets and accessibility of more sophisticated communications technologies. The latter has provided people with faster and wider access to more ideas and influences from other cultures and societies, driving demand for wider choice in fashion products.

The Fashion Forecasting Process

a) Trend forecasting businesses

French companies based in Paris have traditionally dominated fashion forecasting. Although a number of larger ones are still based in Paris, many with satellite offices around the world, a number of new niche forecasters have emerged offering their own specialties of product and services.

Some better-known trend forecasters include

Sacha Pacha, Peclers Trend, Union Line Creative Partners,
Au Studio Promosty, Promostyl

Forecasting is more than just attending runway shows and picking out potential trends that can be knocked off at lower prices (although that is part of it). It is a process that spans shifts in color and styles, changes in lifestyles and buying patterns and different ways of doing business. What appears to be near random activity is in fact a process of negotiation between the fashion industry and the consumer, and between the various segments in the supply side chain.

b) Consumer research

Manufacturers and retailers may ask consumers directly about their buying preferences. Consumer reactions are compiled and tabulated to find preferences for certain garments or accessories, colors or sizes and so on, or products to fit specific consumer tastes.

Surveys, by telephone or mail are conducted by publication and market research companies for manufacturers and retailers. These surveys include questions about income, life-style, fashion preference and shopping habits. Customers are usually selected by the market research firm to meet with manufacturers or retailers. In-store informal interview can help researchers obtain information by simply asking customers what they would like to buy, what styles they like that are currently available and what merchandise they want, but cannot find. Because of their close contact with their customers, owners of small stores can often do this most effectively.

The apparel supply chain has one purpose, i.e. to provide an appealing and desirable product to satisfy customer needs, wants or aspirations. When successful, the connection results in a sale, because this connection is the purpose of the process. Every forecast begins with the customer, by observing the customer's adjustments to the marketplace and in the unexpected ways the customer adjusts the marketplace to his lifestyle and preferences.

Consumer research figures are important in decisions about product development, brand marketing and retailing.

c) Color Forecasting

Stimulating sales is the driving force behind color forecasting. Color grabs the customers' attention, makes an emotional connection and leads them to the product. Even when the basic product stays the same, changing the color gives a sense of something new. Color consultants help companies decide on the right color story to sell the product. Some consultants specialize in advising on color. Others develop color forecasts as part of their overall product development function. Some large companies have departments dedicated to setting color directions for



multiple lines. Professional color organizations bring together experts to collaborate on forecasts for industries like women's wear, men's wear, children's wear and residential and non-residential interiors.

d) Textile Development

Frequently, the development of a completely new product is the result of a particular functional need, but often it is driven by the benefits offered by a new fabric. Specialist forecasters make the point that the technology is changing the range of product, as through the ranges of benefits that designers can build into garment product through the textiles used in construction.

Fabrics range from slick surfaces like leather and futuristic plastic to softer surfaces like cashmere, from flat weaves to heavy textures like boucle and from the solid structure of flannel to the web-like open structure of crochet. Clothing has been called "the second skin" in recognition of its intimate connection with a person's physical and psychological comfort (Horn, 1975). So it is not surprising that news about which fabrics are "in" or "out" plays such a prominent role in forecasting fashion. Newness in fabrics comes from the introduction of new fibers, the manipulation of yarn and fabric structures, variation in pattern and prints and innovative finishing processes. These innovations are introduced in trade shows and exhibitions held in the fashion capitals of the world.

e) The Range of shows

The fashion shows: The word here is its widest possible interpretation to refer to the range of organized textile and fashion garment trade shows, operating over the 16 months preceding season. Trade shows, whether yarn, fabric or product have a basic function, which is to sell products.

Visitors vary according to the nature of the show. A yarn show will attract a range of people including fabric manufacturers, some retail buyers and

designers. The fabric show performs a more balanced role with great emphasis on the sales of the fabric, but with more retail designers and buyers attending, as the product on the show has a greater relevance to garment design. Garment design shows are much more diverse, ranging from the products trade shows through to the high profile Ready -to-wear Designer shows like London Fashion week and then the exclusive Couture shows. Continuing this sequence, specialist product trade shows are held after the fabric shows. These shows are segmented according to broad sector like men's wear or women's wear, and by specialist product categories, like sports wear or lingerie. These shows are a good indicator of color, fabric, styling and new products.

f) Sales Forecasting

Forecasting is relatively easy, straightforward and accurate for products with long lifetime and steady sales. However, the fashion apparel business is one of the most volatile, because it creates products that are new, highly seasonal or have short lifetimes. In such situations forecasts become increasingly inaccurate. Errors in sales forecasting result in two kinds of losses:

- **Markdowns**, when retailers have unwanted goods remaining at the end of a selling period, such goods then must be sold, even at a loss.
- Lost sales on more popular items because of **stock outs** (merchandise not available in stock at the time when consumers request it). Companies have been slow to recognize the changing market environment and adapt forecasting practices to decrease the uncertainty about product demand. Sales forecasting impacts every apparel executive's work life, whether they help develop the analysis, read and act on the reports or merely react to the result of over- or under-estimating sales. For this reason, apparel executives need a basic understanding of the traditional approaches to sales forecasting and the leading-edge technologies making real-time marketing a reality in the apparel industry.

Eventually, a manufacturer and retailer researches his own sales record. Rising sales statistics show what fashion trends are developing and declining sales show what styles have passed their peak.

Overall sales show, that as style is not meeting consumer needs for quality or fit, its time to drop it from the line and move on to new styles.

Introducing Innovation

while attention is showered on the most exciting and extreme runway fashions, the mechanisms of fashion change work in the background to create patterns familiar to the most experienced fashion watchers. When an innovation arrives on the scene, individuals consider it for adoption. The cumulative effect of those decisions can be tracked in sales and visually on the street. In fashion terms, the innovation may be the invention of a new fiber or a new finish.

g) Cultural Indicators

In the apparel field, companies need an early warning system so that specific product categories can be fine-tuned to trends within a market segment. While timing is important, an agile and responsive company will be able to capitalize on trends whenever they are spotted; sometimes just as a glimmer far in the future and sometimes as a phenomenon in the building stage. Waning trends are another signal. When some avocation, interest or lifestyle loses cultural power, it is a good time to survey the information landscape for the next big thing.

h) Final Stage of fore casting

The 'Fashion look' for the season is therefore the result of a process of development that combines the evolved views of textiles and product trade show, forecasters, designers buyers and ready to wear shows. Like collage, the final picture emerges after various layers have come together. Even though these shows have an impact on some last minute high street fashion buys, their major impact is mainly on reflecting the final views on trends close to the season. Crucially, the media coverage of the shows is another important dimension in the trend development process, as it highlights fashion trends that fashion editors believe will be strong for the forth coming season. Such 'authoritative' coverage of the media, focusing attention on aspects of fashion, including the 'must-have' looks, colors and products influences the consumers' acceptance of hot trends for a season.

The Future of Forecasting

For apparel executives, hitting the target requires a balancing act between anticipation of future developments and improvisation in the face of change.

The marketplace locks into one pattern, holds it briefly and then cascades into a new configuration with the slightest jar to the equilibrium. In the marketplace, those shifts may correlate with:

- Changes in taste or lifestyles.
- Immigration.
- Technological developments.
- Shifts in the prices of raw materials.

Thus Fashion forecasting is used within the fashion/textile industry as a means of directing companies into new ideas of color/fabric/theme/mood and yarn developments for different product types and levels. Knowledge of trends and future market requirements is increasingly important to the industry. While there is no definitive fashion story, accessing the right color palette, researching fabric and styling trends to suit a particular niche and customer profile is essential. The degree and quality of information available to designers and its interpretation, given an effective marketing strategy, effectively dictates their success.

Sum Up

The phenomenon of fashion moving from the ramp to the road seems to have started happening in India. Over the last one year, fashion has been highly visible, at least on the streets of metros. Western winds of fashion are reaching metros like Mumbai and New Delhi virtually overnight. We also see new categories added to customer wardrobes like club wear, travel gear and loungewear. This indicates a segmentation of the customers' wardrobe. This also means that there are new brands and labels, although not heavily advertised, easing into the market riding on the trend of new segments. We expect this trend to rise further, mainly because fashion as a market allows brands to be created mainly on the product look. The biggest achievements are not from increasing efficiency, but by risk management. This would mean that by riding on fashion trend one would fetch maximum benefits. However, there is no agency today, which brands or retailers can follow for fashion forecast of domestic market. We still have to follow international forecasts and thereby miss out on lot of opportunities.

Key words

Segmentation	forecasters
Improvisation	trend
Retailers	Promosty

Question for review

- Q-1-what is the meaning o fashion forecasting? Explain in detail.
Q-2- Describe any three step of fashion forecasting process.
Q-2-What is the future of fashion forecasting?

Chapter 5 (Fashion Theories & Product life cycle)

B.A.
Fashion Theory,
Merchandising &
Marketing & Skills
IInd Year

Structure

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 fashion system model
 - 1.3 Fashion Theories
 - 1.4 Sum- up
 - 1.5 key words
 - 1.6 Questions for review
-

Objectives

After reading this chapter you will able to know about fashion theories and product life cycle. During the different stages of the development of humankind fashion is a sign of richness and poverty, power and subordination. Its clearly marked class nature is portrayed in one of the most spread models of the fashion system, according to which the new models in clothes are distributed from the centre to the periphery, from the highly developed to the poorer societies. According to the second model, fashion is defined by the collective selection, and namely: fashion creators offer their new ideas, which get accepted, approved and re-arranged by traders, manufacturers, consumers and leaders of the public opinion and thus become fashion. Being a combination of values, it allows people to identify themselves and communicate through the signs of clothes, to imply specific connotations in clothes and accessories: to change themselves, by showing freethinking, creativity and imagination.

Fashion systems model

Fashion involves change, novelty, and the context of time, place, and wearer. Blumer (1969) describes fashion influence as a process of "collective selection" whereby the formation of taste derives from a group of people responding collectively to the Zeitgeist or "spirit of the times." The simultaneous introduction and display of many new styles, the selections made by the innovative consumer, and the notion of the expression of the spirit of the times provide impetus for fashion. Central to any definition of fashion is the relationship between the designed product and how it is distributed and consumed. The study of fashion in the twentieth century has been framed in terms of a fashion systems model with a distinct center from which innovations and modifications radiate outward (Davis 1992). Designers work from the premise of one look, one image for all, with rules

about hem lengths and what to wear with what. In this model, the fashion-consuming public develops from an innovative central core, surrounded by receptive bands of fashion consumers radiating outward from the center.

Within this system innovation can originate from a select grouping of designers, such as Christian Dior who introduced the "New Look" in 1947. Influential factors can range from individual tastes, to current events, to marketing and sales promotions. The ultimate qualifier of the fashion systems model is the scope of influence, urging, even demanding, one look for all. The element of conformity is instrumental.

Populist model. An alternative model to the fashion systems model is the "populist" model. This model is characterized as polycentric, where groups based upon differences of age, socioeconomic status, location, and culture create their own fashion. Such groups might include teenagers in a certain school or senior citizens in a retirement community. Polhemus (1994) describes "style tribes" as a distinct cultural segment that generates a distinctive style of dress and decoration. Such "style tribes" may create their own looks from combining existing garments, creating their own custom colors by tie-dyeing or painting, mixing and matching from previously worn and recycled clothing available in thrift shops and vintage markets. They are not so concerned with one style of dressing as with expressing themselves, though there is an element of conformity that derives from the processes used and the resulting social behavior. Polhemus reflects that such "style tribes" have flourished at "precisely that time in history when individuality and personal freedom have come to be seen as the defining features of our age".

Theories of Fashion

The distribution of fashion has been described as a movement, a flow, or trickle from one element of society to another. The diffusion of influences from center to periphery may be conceived of in hierarchical or in horizontal terms, such as the trickle-down, trickle-across, or trickle-up theories.

Trickle down. The oldest theory of distribution is the trickle-down theory described by Veblen in 1899. To function, this trickle-down movement depends upon a hierarchical society and a striving for upward mobility among the various social strata. In this model, a style is first offered and adopted by people at the top strata of society and gradually becomes accepted by those lower in the strata (Veblen; Simmel; Laver). This distribution model assumes a social hierarchy in which people seek to identify with the affluent and those at the top seek both distinction and, eventually, distance from those socially below them. Fashion is considered a vehicle of conspicuous consumption and upward mobility for those seeking to copy styles of dress. Once the fashion is adopted by those below, the affluent reject that look for another.

Trickle across. Proponents of the trickle-across theory claim that fashion moves horizontally between groups on similar social levels (King; Robinson). In the trickle-across model, there is little lag time between adoption from one group to another. Evidence for this theory occurs when designers show a look simultaneously at prices ranging from the high end to lower end ready-to-wear. Robinson (1958) supports the trickle-across theory when he states that any social group takes its cue from contiguous groups in the social stratum. King (1963) cited reasons for this pattern of distribution, such as rapid mass communications, promotional efforts of manufacturers and retailers, and *exposure of a look to all fashion leaders.*

Trickle up. The trickle-up or bubble-up pattern is the newest of the fashion movement theories. In this theory the innovation is initiated from the street, so to speak, and adopted from lower income groups. The innovation eventually flows to upper-income groups; thus the movement is from the bottom up. Examples of the trickle-up theory of fashion distribution include a very early proponent, Chanel, who believed fashion ideas originated from the streets and then were adopted by couture designers. Many of the ideas she pursued were motivated by her perception of the needs of women for functional and comfortable dress. Following World War II the young discovered Army/Navy surplus stores and began to wear pea jackets and khaki pants. Another category of clothing, the T-shirt, initially worn by laborers as a functional and practical undergarment, has since been adopted universally as a casual outer garment and a message board.

Thus how a fashionable look permeates a given society depends upon its origins, what it looks like, the extent of its influence, and the motivations of those adopting the look. The source of the look may originate in the upper levels of a society, or the street, but regardless of origin, fashion requires an innovative, new look.

Theories of Fashion

A new look may be the result of innovations in the products of dress, the way they are put together, or the type of behavior elicited by the manner of dressing. A fashionable look involves the form of clothing on the human body and its potential for meaning (DeLong 1998). Meaning can derive from the product, but meaning can also develop from ways of wearing the product, or from the body itself (Entwistle 2000). Fashionable dress embodies the latest aesthetic and what is defined as desirable at a given moment.

Lehmann (2000) describes fashion as a random creation that dies as an innovation is born. He views fashion as contradictory, both defining the ancient and contemporary by randomly quoting from the past as well as representing the present. Robinson (1958) defines fashion as pursuing novelty for its own sake. Lipovetsky (1994) claims that determining factors in fashion are the quest for novelty and the excitement of aesthetic play, while Roche (1994) describes fashion as dynamic change.

Though fashion implies continual change, certain products have persisted over long periods of time, such as blue jeans, which were made a staple of dressing in the United States in the twentieth century. Though blue jeans are a recognizable form, there is the potential for great variety in the product details, including stone washing, dyeing, and painting, tearing, and fraying. Blue jeans epitomize the growth of casual fashion and endure because they can change to resonate with the times.

The way products are combined can define a fashionable look. For example, the idea of buying "separates" to mix and match instead of buying complete ensembles has increased the separate purchases of jackets, trousers, shirts, or blouses. The advent of the concept of separates coincided with the advent of the desired casual look. Mass production of sizes began to reflect a "one size fits all" model of fitting; more consumers could be fitted by choosing among the separate parts than would occur with the purchase of an ensemble with head-to-toe sizing requirements. Acceptance of separates and the growth of leisure was accompanied by a profound change, reflecting the restructuring of consumer societies and an increase in non-work lifestyles.

The Fashion Life Cycle

An innovation is perceived as having a life cycle, that is, it is born, matures, and dies. Rogers's (1983) classic writing spells out rate of change, including characteristics of the product, the market, or audience, the distribution cycle, and those characteristics of individuals and societies where innovation takes place.

Diffusion of innovations. Diffusion is the spread of an innovation within and across social systems. Rogers (1983) defines an innovation as a design or product perceived as new by an individual. New styles are offered each season and whether an innovation is accepted depends upon the presence of five characteristics:

1. **Relative advantage** is the degree an innovation is seen as better than previous alternatives, in areas such as function, cost, social prestige, or more satisfying aesthetics.
2. **Compatibility** is the degree to which an innovation is consistent with the existing norms and values of the potential adopters. An innovation is less likely to be adopted that requires a change in values.
3. **Complexity** concerns how difficult it is to learn about and understand the innovation. An innovation has a greater chance of acceptance if easily learned and experienced.
4. **Trialability** is the extent to which an innovation may be tested with a limited commitment that is, easily and inexpensively tried without too much risk.

5. Observables are the ease with which an innovation may be communicated to others.

The individual's role: The fashion adoption process results from individuals making a decision to purchase and wear a new fashion. Rogers (1983) suggests that this process involves five basic stages: awareness, interest, evaluation, trial, and adoption. The individual becomes aware of the fashion, takes an interest in it, and evaluates it as having some relative advantage that could range from a new fabric technology or simply as being consistent with self concept or what one's friends are wearing. If the individual evaluates the fashion positively, the process proceeds to trial and adoption.

The study of the pattern of consumers' adoption of a fashion is often represented by a bell-shaped curve. The life cycle of a specific fashion represented graphically indicates duration, rate of adoption, and level of acceptance. The graph depicts the rate and time involved in the diffusion process, with the horizontal axis indicating the time and the vertical axis indicating the number of adopters or users (Sproles and Burns 1994). Such graphically portrayed data can be used to calculate the level of acceptance for a fashion. For example, the curve for a fashion that is rapidly adopted but also rapidly declines will show early growth and quick recession. The curve resulting from plotting the data in this way leads to characteristic patterns of fashion adoption, applicable for fads or classics. The graph is also useful to identify type of consumer in terms of when each adopts a fashion within its life cycle. The consumer who adopts the fashion at the beginning of the curve is an innovator or opinion leader; at the peak, a mass-market consumer; after the peak, a laggard or isolate.

Fashion leaders and followers. Theories of fashion distribution all have in common the identification of leaders and followers. The fashion leader often transmits a particular look by first adopting it and then communicating it to others. Fashion followers include large numbers of consumers who accept and wear the merchandise that has been visually communicated to them.

A distinction exists between the role of the innovator and leader. The leader is not necessarily creator of the fashion or the first to wear it. The leader seeks distinction and dares to be different by wearing what the innovator presents as new. By adopting the look, the leader influences the flow or distribution of fashion. But the innovator within a group is also influential in serving as the visual communicator of the style. Historically the leader has been influential in some desirable way and possible leaders include athletes, movie stars, royalty, presidents, or fashion models.

Characteristics and Influencing Factors

Basic tensions addressed by fashion in Western culture are status, gender, occasion, the body, and social regulation. Craik (1994) suggests potential fashion instabilities, such as youth versus age; masculinity versus femininity; androgyny versus singularity; inclusiveness versus exclusiveness'; and work versus play (p. 204). Fashion systems generally establish means for self-formation through dress, decoration, and gesture that attempt to regulate such tensions, conflicts, and ambiguities.

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Social change and fashion. Social change is defined as a succession of events that replace existing societal patterns with new ones over time. This process is pervasive and can modify roles of men and women, lifestyles, family structures, and functions. Fashion theorists believe that fashion is a reflection of social, economic, political, and cultural changes, but also that fashion expresses modernity and symbolizes the spirit of the times (Lehmann, 2000; Blumer 1969; Laver 1937). Fashion both reflects and expresses the specific time in history. The tension of youth versus age has influenced dress in the twentieth century. The trend has been toward separate fashionable images for the younger and older consumer, especially with the burgeoning baby population that followed World War II. Fashions for the young have tended to take on a life of their own, especially with the parade of retro looks of the last decades of the twentieth century that increasingly borrow images of recent time periods. Roach-Higgins (1995) reasons that because fashionable dress requires an awareness of change in the forms of dress within one's lifetime, the older consumer who has experienced that look before may choose not to participate (Roach-Higgins, Eicher, and Johnson, p. 395).

How one dresses for work and play has changed over time. A persistent trend of the twentieth century has been toward coveting leisure time coupled with an increasing need to look leisurely. Wearing casual clothing and leisurewear increased in the 1950s because families moved to the suburbs and engaged in many outdoor activities and sports. Clothing for spectator sports has increased, as has clothing for participation in many sports, such as tennis, golf, jogging, cycling, skiing, and rock climbing. In the 1970s the

number of women who adopted pantsuits encouraged the trend to more casual dressing. In the 1990s the workplace was infiltrated by casual dress on Fridays. The formal-informal nature of dress reflects how much importance is placed on dress for work and play, but also the ambiguity and tension involved.

Appearance and identity. Clothes are fundamental to the modern consumer's sense of identity. That criticism of one's clothing and appearance is taken more personally and intensely than criticism of one's car or house suggests a high correlation between appearance and personal identity (Craik, p. 206).

People may buy a new product to identify with a particular group or to express their own personality. Simmel (1904) explained this dual tendency of conformity and individuality, reasoning that the *individual found pleasure* in dressing for self-expression, but at the same time gained support from dressing similarly to others. Flügel (1930) interpreted paradox using the idea of superior and inferior, that is, an individual strives to be like others when they seem superior but unlike them when they seem inferior. In this way fashion can provide identity, both as an emblem of hierarchy and equalizer of appearance. Whether or not fashion and the way products are combined upon the body can be considered as a visual language has been a source of discussion in recent years. Barthes (1983) insists that fashion be perceived as a system, a network of relationships. Davis (1992) concludes that it is better to consider fashion as a code and not as a language, but a code that includes expression of such fundamental aspects of an individual as age, sex, status, occupation, and interest in fashion.

Culture, observer, and wearer. Fashion favors the critical gaze of the knowing observer, or the one "in the know," and the wearer who arranges the body for his own delight and enjoyment. Perceptions of the observer and wearer of fashion are sharpened based upon the many potential variations in lines, shapes, textures, and colors. For example, clothing of French inspiration and origin emphasized contour and cut of dress historically. Fashion changes occurred in the layout of the garment, which in turn focused attention on the silhouette and details, such as bias cutting and shaping (DeLong 1998). In contrast, societies where traditional dress has been worn, Korea, for example, fashion in traditional dress has derived more from the colors, motifs, and patterns adorning the surfaces, with the layout of the garments *holding relatively constant*. Thus *subtle meaning derives not* from the proportions of the chogore and chima, but from the variations found in the treatment of the surfaces (Geum and DeLong 1992).

Dress, agency, and popular culture. Popular culture can be defined loosely as those elements of entertainment that run alongside, within, and often counter to the elite structures of society. In the seventeenth century civilizing agents of aristocratic society included courtly entertainment, tournament, masque ball, and opera. But at the same time, popular culture

became subject to increasing entrepreneurial control and commodification, with widening appeal to the urban merchant class (Breward 1995, p.97).

A new conception of popular culture was pertinent to the potential of dress as a communicator of social distinction and belonging. This movement preceded and contributed to the consumer and technological revolutions of the eighteenth century. Today popular culture is enhanced by the influence of mass media, and the medium has become the message, in many ways. According to Wilson (1985), fashion has become the connective tissue of the cultural organism and is essential to the world of mass communication, spectacle, and modernity.

Pursuit of modernity. Fashion is an accessible and flexible means of expressing modernity. The fashionable body has been associated with the city as a locus of social interaction and display (Breward, p. 35; Steele 1998). In the nineteenth century fashion was identified with a sense of contradiction of old and new. Modernity resulted in part from new technologies and a sense of the modern resulting from new ideas of design and consumption. Tensions from a growing commodification of fashionable trends emphasized the worldly and metropolitan. In the twentieth century modernity was identified through various but subtle means, from the way the dress contoured the body, to obvious product branding. As a means of expressing modernity, Western fashions have been adopted by non-Western societies. In some societies where traditional styles of dress were prevalent, the men were quick to adopt Western business suits. Women have been slower to adopt Western dress in favor of traditional styles that express historical continuity. This creates an ambivalent message related to gender: Are women excluded from the modern world or are they simply the purveyors of tradition? Traditional dress in South Korea is more often seen on older women on occasions of celebration (Geum and DeLong). Both Chinese men and women have been encouraged recently to adopt Western styles of dress (Wilson 1985).

Gender and dress. A tension exists when women have been assigned the dual role of being fashionable as well as the subordinate gender (Breward 1995). In the last two centuries fashion has been primarily assigned to women, and it follows that fashionable dress and the beautification of the self could be perceived as expressions of subordination. Male dress has been somewhat overlooked. Veblen (1899) in the nineteenth century described separate spheres of the male and female, with feminine sartorial dress as a symbol of enforced leisure and masculine dress a symbol of power. Display and appearance of the body were considered innately feminine pursuits and thus the model was constructed in which overt interest in clothing appearance implied a tendency toward unmanliness and effeminacy. This gave rise to ultra-conservative, non-expressive male dress codes that prioritized the uniformity of the city suit as the model for respectable middle classes for males in most of the nineteenth and twentieth centuries (Breward, p. 170). This model does not entirely explain the way men consumed fashion, for example, the aesthete of the 1880s and dandy of the 1890s.

Such expressions of difference in gender roles and fashionable appearances of men and women also occur in other historical periods. Within medieval culture, the display of masculinity and femininity varied according to class, age, wealth, and nationality. Clothing, fashionably cut, moved toward overt display of the body and its sexual characteristics (Breward, p. 32). Interpretations of a male and female ideal permeated visual and literary interpretations of the human body. The male ideal focused upon proportion, strength, nobility, and grace; the female ideal included diminutive size, delicacy, and heightened color.

In medieval society, concepts of femininity included monopoly on production and maintenance of textiles, clothing, and accessories and the display of patriarchal wealth and status. When the monopoly of women was broken, production of clothing moved from the home to the public sphere. Male-dominated systems of apprenticeships emerged for weavers, cloth cutters, and tailors; the mass production and marketing system was born.

Market Forces and Momentum

The fashion industry has led the way, or followed, depending upon the nature of the fashion and its origins (Wilson 1985). Fashions serve as a reflection of their time and place and can be determined by society, culture, history, economy, lifestyle, and the marketing system. The market for fashion ranges from the world of couture to mass-produced clothing called ready-to-wear.

The couture fashion system and the couturier, who regularly presents a collection of clothing, originated in Paris, France. The couturier caters to the handmade, made-to-measure, exquisite product. In some ways the couturier functions as an artist, but when the product fails that designer ceases to exist. In this way the couturier walks a fine line between artist and industrialist (Baudot, p.11). The dominance of Paris as an international center depends as much on its sophistication as a fashion center as on the superiority of its clothing (Steele 1998).

Other countries beside France have taken on fashion leadership—notably, Italy, the United Kingdom, and the United States—and each country has placed its unique stamp on fashion (Agins 1999). For example, Milan, the hub of the Italian fashion industry is close to the country's leading textile mills in the Lake Como region. The Italians not only produce beautiful fabrics, they also design beautiful clothes as exemplified by such notable talents as Giorgio Armani and Krizia.

Though some may consider fashion frivolous, it is also considered a serious, lucrative business in capitalist society. The United States has been a leader in the technologies required for mass production and mass marketing of apparel, making fashion a democratic possibility, available to all.

Mass production and democratization of clothing. To provide clothing at moderate cost for all citizens took two primary developments, mass production and mass distribution (Kidwell and Christman 1974). Mass production required developing the technology for middle-quality clothing that

could be made available for the majority. Mass distribution required the retailing of ready-made clothing and innovations in salesmanship and advertising. Department stores sprang up in every city following the Civil War and by the end of the century, mail-order houses were developed sufficiently to reach all citizens in the United States.

The clothing revolution that occurred in the twentieth century in the United States was a double revolution. The first was the making of clothing, from the homemade and custom-made to the ready-made or factory-made; the second was the wearing of clothing, from clothing of class display where clothing was worn as a sign of social class and occupation, to the clothing of democracy where all could dress alike. According to Kidwell and Christman (1974), in the eighteenth century anyone walking in Philadelphia or Boston could easily have distinguished towns people from country folk by the striking differences in their clothing. Clothing was distinctive because of differences in textiles and clothing construction. America was dependent upon England's textile industry so the rich purchased fine-quality silks, woolens, and cottons while others had limited access to fabrics that were coarse and middle to low grade. The tailor and dressmaker made clothing for the rich and the amateur made clothing for the average person.

In the nineteenth century, the industrial revolution brought the machine, the factory, and new sources of power. A series of great inventions mechanized the making of yarn and cloth. By 1850 machines included the invention and distribution of a practical sewing machine that was quickly adopted for men's shirts and collars and women's cloaks, crinolines, and hoopskirts. By the end of the nineteenth century, machine cutting was standard; pressing became more efficient. Men began to look and dress alike, and the sameness of their dress made multiple production by machine entirely possible.

Ready-made clothing for women lagged behind what was available for men. In 1860 ready-mades for women included only cloaks and mantillas, and dressmakers continued to supply women's fashions. Women of limited income made their own clothing, thus saving their clothing dollars for male family members. The department store and mail order were established means of distribution in the latter half of the nineteenth century.

In the early twentieth century, the mass-manufacturing process was organized and capable of producing clothing for both men and women. Thus was born an industry of industries, each with a system of organization to create ready-made clothing for everyone (Kidwell and Christmas 1974). Though fashion always was an identifier of person, mass production equalized every person's opportunity to identify.

Marketing and distribution systems. Entwistle (2000) describes fashion as the product of a chain of activities that includes industrial, economic, cultural, and aesthetic. Changes in production and marketing strategies allowed for the expansion in consumer activity during the second half of the eighteenth century that led to increased consumption and the speeding up of the fashion

cycle. This led to an increase in fashions that could be selected to reflect specific and individual circumstances.

In the twentieth century consumer choice was affected by means of mass distribution including chain stores, mail order, and Internet shopping. Chain stores have made fashion accessible within a relatively short drive for most consumers. Mail order has enabled a consumer in a remote area to follow fashion trends, select an appropriate garment, and place an order for ready-made clothing. Internet shopping relies on a person's access to a computer. Chain stores, mail order, and Internet shopping have extended the reach of fashion and created new consumer groups.

Sum-up

The fashion process involves such consecutive and basic stages as creation, presentation, fashion leadership, social visibility, darkness and sunset. However, we should have in mind that the fashion cycles and processes do not exist in an isolated and "laboratory pure" type in life. Often they mix, permeate and overlap. In the last decades the fashion cycles have been shrinking extremely and have become shorter and shorter. Even we have heard of the danger of the different cycles blending – which could cause huge mutations in the structure of fashion as a social phenomenon.

Key Words

Permeate isolated
Strategies hoopskirts
Philadelphia leisure

Question for Review

- Q-1. Explain the product life cycle.
- Q-2. What are the theories of fashion? Explain any two.
- Q-3. What is mass production and democratization of clothing.

Theories of Fashion

- 1.1 Objective
 - 1.2 Introduction
 - 1.3 Important fashion accessories
 - 1.4 Sum- up
 - 1.5 key words
 - 1.6 Questions for review
-

Objective

After reading this unit you will be able to know about fashion accessories.

Introduction

Fashion accessories are decorative items that supplement and complement clothes, such as jewelry, gloves, handbags, hats, belts, scarves, wigs, watches, sunglasses, pins, stockings, bow ties, hand fans, leg warmers, leggings, neckties, suspenders, and tights.

Accessories can add color, style and class to an outfit, and create a certain look, but they can also have a practical function: handbags can be used to carry small items such as cash, hats protect the face in bad weather, and gloves keep hands warm.

Many accessories are produced by clothing design companies. However, there has been an increase in individuals creating their own brand name by designing and making their own label of accessories. Following the internet boom, individuals have been able to sell their own accessories online to anyone across the globe. Handmade unique accessories are in high demand today.

Accessories can be visual symbols of religious affiliation: Crucifixes, Jewish stars, Islamic headscarves, skullcaps and turbans are common examples. Designer labels on accessories are perceived by some as an indicator of social status.

Over the centuries fashion accessories have changed and evolved. In the 19th century, English fashion accessories included items such as The Muff, The Tippet, and Tulle shawls. During this time hats and turbans were also considered fashionable

The beginning of the 20th century saw radical changes in the way women began to dress. Dress became more practical and meant that accessories didn't play such a big part in fashion during this time

In the 1950s fashion accessories become more popular in the western world, with accessories such as fruit corsages to adorn sweaters or hats. Also in the 1950s eyewear began to be used as fashion accessories. The 1950s also saw the rise of the stiletto.

Some fashion accessories is as follows

Bow tie :The bow tie is a type of men's necktie. It consists of a ribbon of fabric tied around the collar in a symmetrical manner such that the two opposite ends form loops. Ready-tied bow ties are available, in which the distinctive bow is sewn into shape and the band around the neck incorporates a clip. Some "clip-ons" dispense with the band altogether, instead clipping to the collar. The traditional bow tie, consisting of a strip of cloth which the wearer has to tie by hand, may be known as a "self-tie," "tie-it-yourself," or "freestyle" bow tie to distinguish it from these.

Bow ties may be made of any fabric material, but most are made from silk, polyester, cotton, or a mixture of fabrics. Some fabrics for e.g. wool are much less common for bow ties than for ordinary four-in-hand neckties.

Johan Krouthen wearing a bow tie.

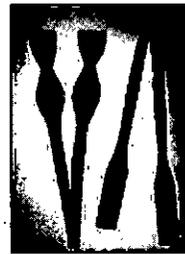
The bow tie originated among Croatian mercenaries during the Prussian wars of the 17th century: the Croat mercenaries used a scarf around the neck to hold together the opening of their shirts. This was soon adopted (under the name cravat, derived from the French for "Croat") by the upper classes in France, then a leader in fashion, and flourished in the 18th and 19th centuries. It is uncertain whether the cravat then evolved into the bow tie and necktie or whether the cravat gave rise to the bow tie, which in turn led to the necktie. The most traditional bow ties are usually of a fixed length and are made for a specific size neck. Sizes can vary between approximately 14 and 20 inches just like a comparable shirt collar. Fixed-length bow ties are preferred when worn with the most formal wing-collar shirts, so as not to expose the buckle or clasp of an adjustable bow tie. Adjustable bow ties are the standard when the tie is to be worn with less formal lay-down collar shirts which obscure the neckband of the tie. "One-size-fit all" adjustable bow ties are a later invention that help to moderate production costs.

Types of bow tie

Shown below on the right is one style of "ready tied" bow tie; there is also a clip-on that does not go around the neck but clips to the collar points; these



are the simplest type to put on, but are also considered somewhat of a faux pas. If choosing a "self-tie" bow tie, there are usually two shapes available: the "bat wing," which is parallel-sided like a cricket bat, and the "thistle", sometimes known as the "butterfly." An example of each can also be seen proceeding. Which is worn is a matter of personal preference. Some other shapes do exist, for instance with pointed tips at both ends. Both of these are of the double-ended type, with both ends shaped; occasionally one still sees bow ties of the single-ended type, in which only one end flares out to give the batwing or thistle shape, and the other remains thin. To tie one of these requires careful consideration, to ensure the broader end finishes in front of the thinner one.



- Silk bow ties. Fixed length with "thistle" ends (left) and adjustable with "bat wing" ends (right).



- A pre-tied bow tie

Glove-A glove is a garment covering the hand. Gloves have separate sheaths or openings for each finger and the thumb; if there is an opening but no covering sheath for each finger they are called "fingerless gloves". Fingerless gloves with one large opening rather than individual openings for each finger are sometimes called gauntlets. Gloves which cover the entire hand or fist but do not have separate finger openings or sheaths are called "mittens" mittens are warmer than gloves made of the same material because fingers maintain their warmth better when they are in contact with each other. Reduced surface area reduces heat loss.

Gloves protect and comfort hands against cold or heat, damage by friction, abrasion or chemicals, and disease; or in turn to provide a guard for what a bare hand should not touch. Latex, nitrile rubber or vinyl disposable gloves are often worn by health care professionals as hygiene and contamination protection measures. Police officers often wear them to work in crime scenes to prevent destroying evidence in the scene. Many criminals wear gloves to avoid leaving fingerprints, which makes the crime investigation more difficult. However, not all gloves prevent fingerprints from being left on the crime scene, depending on the material from which the glove is made.

Fingerless gloves are useful where dexterity is required that gloves would restrict. Cigarette smokers and church organists use fingerless gloves. Some gloves include a gauntlet that extends partway up the arm. Cycling

gloves for road racing or touring are usually fingerless, as are sailing gloves.

Gloves are made of materials including cloth, knitted or felted wool, leather, rubber, latex, neoprene, and metal. Gloves of Kevlar protect the wearer from cuts. Gloves and gauntlets are integral components of pressure suits and spacesuits such as the Apollo/Skylab A7L which went to the moon. Spacesuit gloves combine toughness and environmental protection with a degree of sensitivity and flexibility.

Expensive women's fashion gloves are made in France, Canada and other countries. For cheaper male gloves New York State, especially Gloversville, New York is a center of glove manufacturing. More and more glove manufacturing is being done in East Asia, however.



Scarf-

A scarf is a piece of fabric worn around the neck, or near the head or around the waist for warmth, cleanliness, fashion or for religious reasons. They can come in a variety of different colours

In cold climates, a thick knitted scarf, often of wool, is tied around the neck to keep warm. This is usually accompanied by a warm hat and heavy coat.

In drier, dustier warm climates, or in environments where there are many airborne contaminants, a thin headscarf, kerchief, or bandanna is often worn over the head to keep the hair clean. Over time, this custom has evolved into a fashionable item in many cultures, particularly among women. The cravat, an ancestor of the necktie and bow tie, evolved from scarves of this sort in Croatia.

Religions such as Judaism under Halakhah (Jewish Law) promote modest dress code among women. Married Jewish women wear a tichel to cover their hair. The Tallit is commonly worn by Jewish men especially for prayers which they wrap around their head to recite the blessing of the Tallit.

Young Sikh boys, and sometimes girls often wear a bandanna to cover their hair, before moving onto the turban. Older Sikhs may wear them as an under-turban.

Islam promotes modest dress among men and women; many Muslim women wear a headscarf often known as a hijab, and in Quranic Arabic as the khimar. The Keffiyeh is commonly used by Muslim men.

Several Christian denominations include a scarf known as a Stole as part of their liturgical vestments.

Silk scarves were used by pilots of early aircraft in order to keep oily smoke from the exhaust out of their mouths while flying. Silk Scarves were worn by pilots of closed cockpit aircraft to prevent neck chafing, especially fighter pilots, who were constantly turning their heads from side to side watching for enemy aircraft.



Wollen scarves with Bandhani work are becoming very popular. Bandhani or Bandhej is the name of the tie and dye technique used commonly in Bhuj and Mandvi of Kutch District of Gujarat State in India. Scarves can be tied in many

ways including the pussy-cat bow, the square knot, the cowboy bib, the ascot knot, the loop, the necktie, and the gypsy kerchief.

Leggings- are a type of fitted clothing covering the legs, which can be worn by both men and women.

Originally leggings were two separate garments, one for each leg.

Modern leggings are typically made from a blend of Lycra, spandex, nylon, cotton, or polyester blend, but they can also be made from wool, silk and other materials. Leggings are available in a multitude of colours and decorative designs.

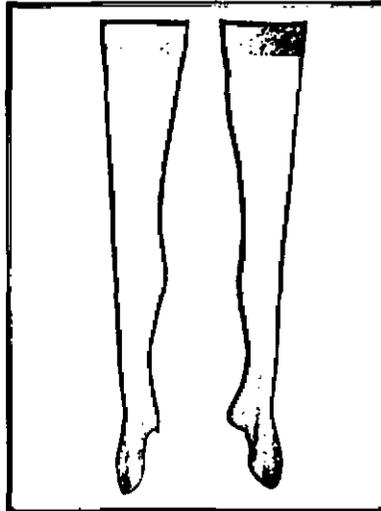
Leggings are sometimes worn fully exposed, and are more traditionally worn partially covered by a garment such as a skirt, a large t-shirt or shorts, or fully covered by an outer garment, such as a full length skirt. Leggings are typically ankle-length, and some are stirrpped or encase the feet. Some are shorter. Leggings are worn to keep a person's legs warm, as protection from chafing during an activity such as exercise or as a decorative or fashion garment. Leggings are worn by both men and women when exercising, but usually only by women at other times.



In contemporary usage, leggings refers to tight, form-fitting trousers that extend from the waist to the ankles. In the United States, they are sometimes referred to as tights. However, the two words are not synonymous as the word tights refers to opaque pantyhose.

Stockings: A stocking, (also known as hose, especially in a historical context), is a close-fitting, variously elastic garment covering the foot and lower part of the leg. Stockings vary in color, design and transparency. By analogy, the term is also used to describe a type of horse marking in which the white coloring extends from the horse's hoof to just above the knee.

Today, stockings are primarily worn by women for fashion and aesthetics, usually in association with mid-length skirts. They can also be worn for increased warmth. They are also sometimes worn by men, and in cross-dressing and fetishism.



Gaiters: Gaiters are garments worn over the shoe and lower pants leg, and used primarily as personal protective equipment; similar garments used primarily for display are spats. Originally, gaiters were made of leather. Today, gaiters for walking are commonly made of plasticized synthetic cloth such as polyester. Gaiters for use on horseback continue to be made of leather.



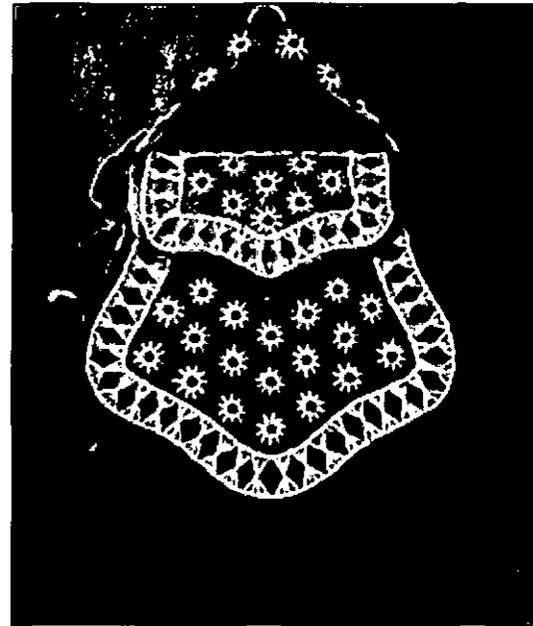
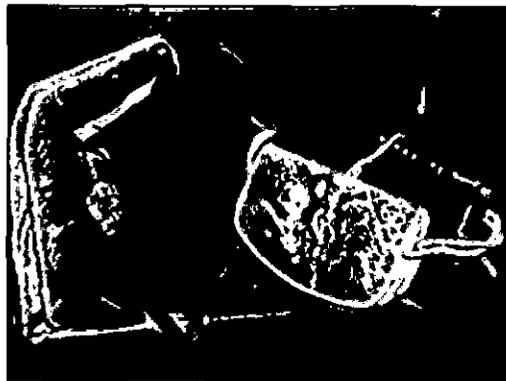
Handbag: A handbag, or purse in American English, is a handled medium-to-large bag that is often fashionably designed, typically used by women, to hold personal items such as wallet/coins, keys. The term "purse" originally referred to a small bag for holding coins. In British English, it is still used to refer to a small coin bag. A "handbag" is a larger accessory, that holds items beyond currency, such as cosmetics, keys, a hairbrush, feminine products and so on. American English typically uses the terms "purse" and "handbag" interchangeably. The term "handbag" began appearing in the early 1900s. Initially, it was most often used to refer to men's hand-luggage.



Women's accessory bags grew larger and more complex during that period, and the term was attached to the women's accessory cosmetics, a hairbrush, pepper spray, cigarettes, mobile phone etc.

Types of handbags

An 1875 Chatelaine bag, with a buckram frame and velvet body. It would have been "hooked" into the waist of the skirt.



Crocodile skin handbags in a conservation exhibit at Bristol Zoo, England

As a fashion accessory, handbags can be categorized according to the silhouette of the bag, as well as the type of handle. The current popular handbag silhouettes are (as of 2011):

- Baguette - a small, narrow, rectangular shape purse, resembling a French loaf of bread (baguette)
- Barrel - shaped like a barrel or closed tube, usually with shoulder-length straps
- Bowling bag purse - a popular 1990s "retro" style for younger women, modeled after American bags used to carry bowling balls
- Bucket bag - shaped like a bucket, medium-size or large, with shoulder straps and a drawstring closure
- Clutch - a handbag without handles, rectangular in shape, often an evening bag but used during the day as well
- Doctor's bag - modeled after a Victorian era doctor's bag for making house calls
- Drawstring - a purse that closes with a drawstring at the top, may have wrist- or shoulder-length straps, popular as an evening bag style

- Half-moon - shaped as a half-moon
- Hobo - medium-size crescent-shaped bag with a top zipper and often a slouch or dip in the centre; a modern, casual silhouette
- Lighted - a handbag with a lighting system which has been attempted since the 1950s without success until recently when in 2011 the first successful lighted handbag was brought to market.
- Messenger bag - one long strap worn across the body, inspired by bags worn by urban messengers to deliver business mail, a modern silhouette
- Minaudière - a small rectangular evening bag, usually hard-bodied, sometimes held inside a soft fabric bag that serves as a sleeve
- Muff - a winter bag made of real or faux fur, wool or velvet that has zippered compartments and a slip opening for hands
- Pocketbook - small purse, rectangular shape
- Saddle purse - shaped like a horse saddle, may have equestrian motifs and hardware to emphasize the design
- Satchel - a soft-sided case usually of leather
- Tote - medium to large bag with two straps and an open top
- Trapezoid - shaped as a trapezoid, usually made of stiff material

Sunglasses: Sun glasses are a form of protective eyewear designed primarily to prevent bright sunlight and high-energy visible light from damaging or discomforting the eyes. They can sometimes also function as a visual aid, as variously termed spectacles or glasses exist, featuring lenses that are colored, polarized or darkened. In the early 20th century they were also known as **sun cheaters** (**cheaters** being an American slang term for glasses)

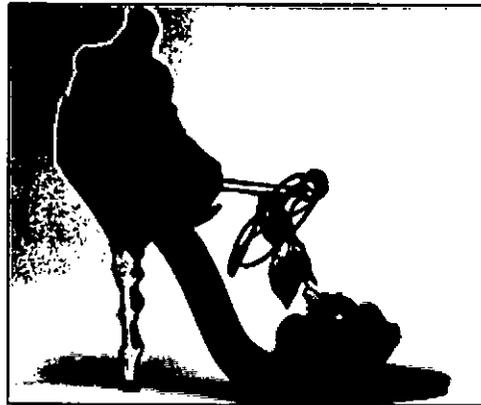
Many people find direct sunlight too bright for comfort during outdoor activities. Healthcare professionals recommend eye protection whenever the sun comes out to protect the eyes from ultraviolet radiation (UV) and blue light, which can cause several serious eye problems. Sunglasses have long been associated with celebrities and film actors primarily from a desire to mask their identity. Since the 1940s sunglasses have been popular as a fashion accessory, especially on the beach

Shoes: A shoe is an item of footwear intended to protect and comfort the human foot while doing various activities. Shoes are also used as an



item of decoration. The design of shoes has varied enormously through time and from culture to culture, with appearance originally being tied to function. Additionally fashion has often dictated many design elements, such as whether shoes have very high heels or flat ones. Contemporary footwear varies widely in style, complexity and cost. Basic sandals may consist of only a thin sole and simple strap. High fashion shoes may be made of very expensive materials in complex construction and sell for thousands of dollars a pair. Other shoes are for very specific purposes, such as boots specially designed for mountaineering or skiing.

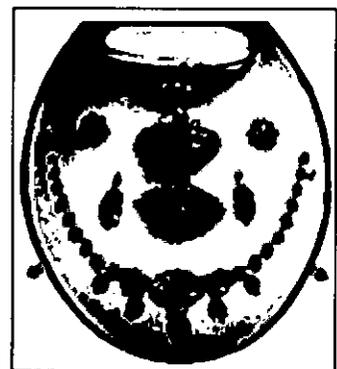
Shoes have traditionally been made from leather, wood or canvas, but are increasingly made from rubber, plastics, and other petrochemical-derived materials.



Jewellery: (British English) or jewelry (American English) is a form of personal adornment, such as brooches, rings, necklaces, earrings, and bracelets.

With some exceptions, such as medical alert bracelets or military dog tags, jewellery normally differs from other items of personal adornment in that it has no other purpose than to look appealing, but humans have been producing and wearing it for a long time – with 100,000-year-old beads made from Nassarius shells thought to be the oldest known jewellery. Jewellery may be made from a wide range of materials, but gemstones, precious metals, beads and shells have been widely used. Depending on the culture and times jewellery may be appreciated as a status symbol, for its material properties, its patterns, or for meaningful symbols. Jewellery has been made to adorn nearly every body part, from hairpins to toe rings.

The word jewellery itself is derived from the word jewel, which was anglicized from the Old French "jouel", and beyond that, to the Latin word "jocale", meaning plaything.



Sum-Up

After reading this unit we are able to know that fashion accessories are an item which is used to contribute, in a secondary manner, to the wearer's outfit. Accessories are often used to complete an outfit and are chosen to specifically complement the wearer's look. Fashion accessories are categorized into two areas: those that are carried and those that are worn. Carried accessories include canes, hand fans, swords handbags, parasols and umbrellas. Accessories that are worn may include boots and shoes cravats ties, hats, gloves, muffs, jewellery, watches, shawls, scarves, socks, bonnets and stockings. Detachable accessories can also be included, aigrettes and lapel pins.

Key Words

Supplement	skullcaps
Jocale	Contemporary
Satchel	Hobo

Question for Review

- Q-1.** What do you understand by fashion accessories?
- Q-2.** Explain any five fashion accessories.

Chapter – 7 (Fashion through Periods)

Theories of Fashion

- 1.1 Objective
- 1.2 Introduction
- 1.3 fashions through centuries
- 1.4 Sum- up
- 1.5 key words
- 1.6 Questions for review

Objective

After reading this unit you will able to know about fashion through centuries.

Introduction

The first fashion designer who was not merely a dressmaker was Charles (1826–1895). Before the former draper set up his maison de couture fashion house in Paris clothing design and creation was handled by largely anonymous seamstresses, and high fashion descended from style worn at royal courts. Worth's success was such that he was able to dictate to his customers what they should wear, instead of following their lead as earlier dressmakers had done.

It was during this period that many design houses began to hire artists to sketch or paint designs for garments. The images alone could be presented to clients much more cheaply than by producing an actual sample garment in the workroom. If the client liked the design, they ordered it and the resulting garment made money for the house. Thus, the tradition of designers sketching out garment designs instead of presenting completed garments on models to customers began as an economy.

Fashion through centuries

Early twentieth century

Throughout the early 20th century, practically all high fashion originated in Paris and to a lesser extent London. Fashion magazines from other countries sent editors to the Paris fashion shows department store sent buyers to the Paris shows, where they purchased garments to copy (and openly stole the style lines and trim details of others). Both made-to-measure salons and ready-to-wear departments featured the latest Paris trends, adapted to the stores' assumptions about the lifestyles and pocket books of their targeted customers.

At this time in fashion history the division between haute couture and ready to wear was not sharply defined. The two separate modes of production were still far from being competitors, and, indeed, they often co-existed in houses where the seamstresses moved freely between made-to-measure and ready-made.

Around the start of the 20th century fashion style magazines began to include photographs and became even more influential than in the future. In cities throughout the world these magazines were greatly sought-after and had a profound effect on public taste. Talented illustrators - among them Paul, Georges Lepape, Erte, and George Barbier - drew exquisite fashion plates for these publications, which covered the most recent developments in fashion and beauty. Perhaps the most famous of these magazines was *La Gazette Du Bon Ton* which was founded in 1912 by Lucien Vogel and regularly published until 1925.

1900s



Fashionable lady of the era

The outfits worn by the fashionable women of the 'Epoque' (as this era was called by the French) were strikingly similar to those worn in the heyday of the fashion pioneer Charles Worth. By the end of the 19th-century, the horizons of the fashion industry had generally broadened, partly due to the more stable and independent lifestyle many well-off women were beginning to adopt and the practical clothes they demanded. However, the fashions of the La Belle Époque still retained the elaborate, upholstered, hourglass shaped style of the 19th century. As of yet, no fashionable lady could (or would) dress or undress herself without the assistance of a third party. The

constant need for radical change, which is now essential for the survival of fashion within the present system, was still literally unthinkable. The use of different trimmings was all that distinguished one season from the other.

Conspicuous waste and conspicuous consumption defined the fashions of the decade and the outfits of the couturiers of the time were incredibly extravagant, elaborate, ornate, and painstakingly made. The curvaceous S-Bend silhouette dominated fashion up until around 1908. The S-Bend corset was very tightly laced at the waist which forced the hips back and the drooping mono bosom was thrust forward in a pouter pigeon effect creating an S shape. Toward the end of the decade the fashionable silhouette gradually became somewhat more straight and slim, partly due to Paul Poiret's high-waisted, shorter-skirted Directoire line of clothes.

The Maison Redfern was the first fashion house to offer women a tailored suit based directly on its male counterpart and the extremely practical and soberly elegant garment soon became an indispensable part of the wardrobe of any well-dressed woman. Another indispensable part of the outfit of the well-dressed woman was the designer hat. Fashionable hats at the time were either tiny little confections that perched on top of the head, or large and wide brimmed, trimmed with ribbons, flowers, and even feathers. Caroline Reboux, Legroux, and E Lewis were the most sought-after names of the time. Parasols were still used as decorative accessories and in the summer they dripped with lace and added to the overall elaborate prettiness.

1910s



Dress designed by Paul Poiret

During the early years of the 1910s the fashionable silhouette became much more lithe, fluid and soft than in the 20th century. When the Ballets Russes performed Scheherazade in Paris in 1910, a craze for Orientalism ensued. The couturier Paul Poiret was one of the first designers to translate this vogue into the fashion world. Poiret's clients were at once transformed into harem girls in flowing pantaloons, turbans, and vivid colors and geishas in exotic kimono. Paul Poiret also devised the first outfit which women could put on without the help of a maid. The Art Deco movement began to emerge at this time and its influence was evident in the designs of many couturiers of the time. Simple felt hats, turbans, and clouds of tulle replaced the styles of headgear popular in the 20th century. It is also notable that the first real fashion shows were organized during this period in time, by Jeanne Paquin, one of the first female couturiers, who was also the first Parisian couturier to open foreign branches in London, Buenos Aires, and Madrid.

Two of the most influential fashion designers of the time were Jacques Doucet and Mariano Fortuny. The French designer Jacques Doucet excelled in superimposing pastel colors and his elaborate gossamery dresses suggested the Impressionist shimmers of reflected light. His distinguished customers never lost a taste for his fluid lines and flimsy, diaphanous materials. While obeying imperatives that left little to the imagination of the couturier, Doucet was nonetheless a designer of immense taste and discrimination, a role many have tried since, but rarely with Doucet's level of success.

The Venice-based designer Mariano Fortuny y Madrazo was a curious figure, with very few parallels in any age. For his dress designs he conceived a special pleating process and new dyeing techniques. He gave the name Delphos to his long clinging sheath dresses that undulated with color. Each garment was made of a single piece of the finest silk, its unique color acquired by repeated immersions in dyes whose shades were suggestive of moonlight or of the watery reflections of the Venetian lagoon. Breton straw, Mexican cochineal and indigo from the Far East were among the ingredients that Fortuny used. Among his many devotees were Eleanora Duse, Isadora Duncan, Cleo de Merode, the Marchesa Casati, Emilienne d'Alençon, and Liane de Pougy.

Changes in dress during World War I were dictated more by necessity than fashion. As more and more women were forced to work, they demanded clothes that were better suited to their new activities. Social events had to be postponed in favor of more pressing engagements and the need to mourn the increasing numbers of dead, visits to the wounded, and the general gravity of the time meant that darker colors became the norm. A new monochrome look emerged that was unfamiliar to young women in comfortable circumstances. By 1915 fashionable skirts had risen above the ankle and then later to mid-calf.

Between the wars

The period between the two World Wars, often considered to be the Golden Age of French fashion, was one of great change and reformation. Carriages were replaced by cars, princes and princesses lost their crowns, and haute couture found new clients in the ranks of film actresses, American heiresses, and the wives and daughters of wealthy industrialists.

1920s



Fashionable Hollywood actress Louise Brooks

Soon after the First World War, a radical change came about in fashion. Bouffant coiffures gave way to short bobs, dresses with long trains gave way to above-the-knee pinafores. Corsets were abandoned and women borrowed their clothes from the male wardrobe and chose to dress like boys. Although, at first, many couturiers were reluctant to adopt the new androgynous style, they embraced them wholeheartedly from around 1925. A bustless, waistless silhouette emerged and aggressive dressing-down was mitigated by feather boas, embroidery, and showy accessories. The flapper style (known to the French as the 'garçonne' look) became very popular among young women. The cloche hat was widely-worn and sportswear became popular with both men and women during the decade, with designers like Jean Patou and Coco Chanel popularizing the sporty and athletic look.

The great couturier Coco Chanel was a major figure in fashion at the time, as

much for her magnetic personality as for her chic and progressive designs. Chanel helped popularize the bob hairstyle, the little black dress, and the use of jersey knit for women's clothing and also elevated the status of both costume jewelry and knitwear.

Two other prominent French designers of the 1920s were Jeanne Lanvin and Jean Patou. Jeanne Lanvin, who began her career in fashion as a milliner, made such beautiful outfits for her young daughter Marguerite that people started to ask for copies, and Lanvin was soon making dresses for their mothers. Lanvin's name appears in the fashion yearbook from about 1901 onwards. However, it was in the 1920s that she reached the peak of her popularity and success. The Lanvin style embraced the look of the time, with its skillful use of complex trimmings, dazzling embroideries, and beaded decorations in light, clear, floral colors that eventually became a Lanvin trademark. By 1925 Lanvin produced many different products, including sportswear, furs, lingerie, men's fashion, and interior designs. Her global approach to fashion foreshadowed the schemes that all the large contemporary fashion houses would later adopt in their efforts to diversify.

The style of Jean Patou was never mainstream, but full of originality and characterized by a studied simplicity which was to win him fame, particularly in the American markets. Many of his garments, with their clean lines, geometric and Cubist motifs, and mixture of luxury and practicality, were designed to satisfy the new vogue for the outdoor life, and bore a remarkable similarity to modern sportswear. The most famous advocate of his style was Suzanne Lenglen the legendary tennis champion.

In menswear there was a growing mood of informality, among the Americans especially, which was mirrored in fashions that emphasized youthfulness and relaxation. In the past, there was a special outfit for every event in the well-dressed gentleman's day, but young men in the 1920s, no longer afraid to show their youthfulness, began to wear the same soft wool suit all day long. Short suit jackets replaced the old long jackets of the past which were now only worn for formal occasions. Men had a variety of sport clothes available to them, including sweaters and short pants, commonly known as knickers. For evening wear a short tuxedo was more fashionable than the tail-coat, which was now seen as somewhat old-fashioned. The London cut, with its slim lines, loose-fitting sleeves, and padded shoulders, perfected by the English tailor Scholte, was very popular.

Fair Isle patterns became very popular for both sexes. Heels, at the time, were often over two inches high and helped popularize the two-tone shoe its one of her trademarks. Salvatore Ferragamo and André Perugia were two of the most influential and respected designers in footwear. Many stars of the [silent film]s had a significant impact on fashion during the 1920s, perhaps most notably Louise Brooks, Gloria Swanson and Colleen Moore. The lighthearted, forward-looking fashions of the 1920s gradually came to halt after the Wall Street Crash of 1929 and succumbed to a more conservative

style. While the flapper look persisted into 1930, it quickly disappeared afterwards, although bell-shaped hats lasted through 1933.

1930s

In the 1930s, as the public began to feel the effects of the Great Depression, many designers found that crises are not the time for experimentation. Fashion became more compromising, aspiring to preserve femininity's victories while rediscovering a subtle and reassuring elegance and sophistication. Overall, 1930s clothing was somber and modest, reflecting the difficult social and economic situation of the decade. Women's fashions moved away from the brash, daring style of the 1920s towards a more romantic, feminine silhouette. The waist was restored to its proper position, hemlines dropped, there was renewed appreciation of the bust, and backless evening gowns and soft, slim-fitting day dresses became popular. The female body was remodeled to a more neo-classical shape and slim, toned, and athletic bodies came into vogue. The fashion for outdoor activities stimulated couturiers to manufacture what would nowadays be called sportswear. The term 'ready-to-wear' was not yet widely used, but the boutiques already described such clothes as being 'for sport'. Two of the most prominent and influential fashion designers of the 1930s were Elsa Schiaparelli and Madeleine Vionnet. Elsa Schiaparelli showed her first collection in 1929 and was immediately hailed by the press as 'one of the rare innovators' of the day. With her exciting and inventive designs, Schiaparelli did not so much revolutionize fashion as shatter its foundations. The first pullover she displayed in her windows created a sensation: it was knitted in black with a trompe-l'oeil white bow. She consistently turned out breathtaking collections thereafter. Schiaparelli was a close friend of Christian Berard, Jean Cocteau, and Salvador Dali who designed embroidery motifs for her and supplied inspiration for models like the desk suit with drawers for pockets, the shoe-shaped hat, and the silk dress painted with flies and the one bearing a picture of a large lobster. All of Paris thronged to her salon at 21 Place Vendome as collection succeeded collection.

Madeleine Vionnet found her inspiration in ancient statues, creating timeless and beautiful gowns that would not look out of place on a Greek frieze. Queen of the bias cut (cutting diagonally across the fabric's lengthwise threads), she produced evening dresses that fitted the body without excessive elaboration or dissimulation, employing a flowing and elegant line. Her perfect draping of chiffon, silk, and Moroccan crepe created a marvelously poised and sensual effect. The unparalleled success of Vionnet's cuts guaranteed her reputation right up until her retirement in 1939. Mainbocher the first American designer to live and work in Paris, was also influential, with his plain yet supremely elegant designs, often employing the bias cut pioneered by Vionnet. The luxury goods

manufacturer Hermes started selling handmade printed silk square scarves in early 1930s, and also popularized the zip and many other practical innovations. Toward the end of the decade, women's fashions took on a somewhat more imposing and broad-shouldered silhouette, possibly influenced by Elsa Schiaparelli. Men's fashions continued the informal, practical trend that had dominated since the end of the First World War.

Mid-twentieth century

The Second World War created many radical changes in the fashion industry. After the War, Paris's reputation as the global center of fashion began to crumble and off-the-peg and mass-manufactured fashions became increasingly popular. A new youth style emerged in the 1950s, changing the focus of fashion forever. As the installation of central heating became more widespread the age of minimum-care garments began and lighter textiles and, eventually, synthetics, were introduced.

In the West, the traditional divide that had always existed between high society and workers came to be considered simply unjustifiable. In particular, a new young generation wanted to reap the benefits of a booming consumer society. Privilege became less blatantly advertised than in the past and differences were more glossed over. As the ancient European hierarchies were overturned, the external marks of distinction faded with them. By the time the first rockets were launched into space, Europe was more than ready to adopt a quality ready-to-wear garment on American lines, something to occupy the middle ground between off-the-peg and couture. The need was all the more pressing because increases in overheads and raw material costs were beginning to relegate handmade fashion to the sidelines. Meanwhile, rapidly developing new technologies made it easier and easier to manufacture an ever-improving high-quality product.

Faced with the threat of a factory-made fashion-based product, Parisian haute couture mounted its defenses, but to little effect. It could not stop fashion leaking out onto the streets. In these years when the old world was taking its final bow, the changes in fashion were one of the most visible manifestations of the general shake-up in society. Before long, whole categories of women hitherto restricted to inferior substitutes to haute couture would enjoy a greatly enlarged freedom of choice. Dealing in far larger quantities, production cycles were longer than those of couture workshops, which meant that stylists planning their lines for the twice-yearly collections had to try to guess more than a year in advance what their customers would want. A new power was afoot, that of the street, constituting a further threat to the dictatorship of the masters of couture.

1940s

Many fashion houses closed during occupation of Paris during World War II including the Maison Vionnet and the Maison Chanel. Several designers, including Mainbocher, permanently relocated to New York. In the enormous moral and intellectual re-education program undertaken by the French state couture was not spared. In contrast to the stylish, liberated Parisienne, the Vichy regime promoted the model of the wife and mother, the robust, athletic young woman, a figure who was much more in line with the new political criteria. Germany, meanwhile, was taking possession of over half of what France produced, including high fashion, and was also considering relocating French haute couture to the cities of Berlin and Vienna, neither of which had any significant tradition of fashion. The archives of the Chambre Syndicale de la Couture were seized, most consequentially the client list. The point of all this was to break up a monopoly that supposedly threatened the dominance of the Third Reich

Due to the difficult times, the number of models in shows was limited to seventy-five, evening wear was shortened and day wear was much skimpier, made using substitute materials whenever possible. From 1940 onward, no more than four meters (thirteen feet) of cloth was permitted to be used for a coat and a little over one meter (three feet) was all that allowed for a blouse. No belt could be over 3 centimeters (one and a half inches) wide. Despite this, haute couture tried to keep its flag flying. Humor and frivolity became a way of defying the occupying powers and couture somehow survived. Although some have argued that the reason it endured was because of the patronage of the wives of rich Nazis, in actuality, records reveal that, aside from the usual wealthy Parisiennes, it was the wives of foreign ambassadors, clients from the black market, and a whole eclectic mix of people who continued to frequent the salons, among whom German women were but a minority.

In spite of the fact that so many fashion houses closed down or moved away during the war, several new houses remained open, including Jacques Fath, Maggy Rouff, Marcel Rochas, Jeanne Lafaurie, Nina Ricci, and Madeleine Vramant. During the Occupation, the only true way for a woman to flaunt her extravagance and add color to a drab outfit was to wear a hat. In this period, hats were often made of scraps of material that would have otherwise been thrown away, sometimes incorporating bits of paper, and wood shavings. Among the most innovative milliners of the time were Pauline Adam, Simone Naudet, Rose Valois, and Le Monnier.

Paris's isolated situation in the 1940s enabled the Americans to exploit the ingenuity and creativity of their own designers. During the Second World War, Vera Maxwell presented co-ordinates in plain, simply cut outfits and also introduced innovations to men's work clothes. Bonnie Cashin transformed boots into a major fashion accessory, and, in 1944, started to produce original and imaginative sportswear. Claire Mc Cardell, Anne Klien

and formed a remarkable trio of women who were to lay the foundations of American sportswear, ensuring that ready to wear was not simply thought of as second best, but as an elegant and comfortable way for modern women to dress.

Among young men in the War Years the zoot suit (and in France the zazou suit) became popular. Many actresses of the time, including Rita Hayworth, Katharine Hepburn, and Marlene Dietrich had a significant impact on popular fashion.

The couturier Christian Dior created a tidal wave with his first collection in February 1947. The collection contained dresses with tiny waists, majestic busts, and full skirts swelling out beneath small bodices, in a manner very similar to the style of the Belle Époque. The extravagant use of fabric and the feminine elegance of the designs appealed greatly to a post-war clientele and ensured Dior's meteoric rise to fame. The sheer sophistication of the style incited the all-powerful editor of the American Harper's Bazaar, Carmel Snow to exclaim 'This is a new look!'.



1950s

Flying in the face of continuity, logic, and erudite sociological predictions, fashion in the 1950s, far from being revolutionary and progressive, used more from the previous decade. A whole society which, in the 1920s and 1930s, had greatly believed in progress, was now much more circumspect. Despite the fact that women had the right to vote, to work, and to drive their own cars, they chose to wear dresses made of opulent materials, with corseted waists and swirling skirts to mid-calf. As fashion looked to the past, haute couture experienced something of a revival and spawned a myriad of

star designers who profited hugely from the rapid growth of the media.

Throughout the 1950s, although it would be for the last time, women around the world continued to submit to the trends of Parisian haute couture. Three of the most prominent of the Parisian couturiers of the time were Cristobal Balenciaga, Hubert de Givenchy, and Pierre Balmain. The frugal prince of luxury, Cristobal Balenciaga Esagri made his fashion debut in the late 1930s. However, it was not until the post-war years that the full scale of the inventiveness of this highly original designer became evident. In 1951, he totally transformed the silhouette, broadening the shoulders and removing the waist. In 1955, he designed the tunic dress, which later developed into the chemise dress of 1957. And eventually, in 1959, his work culminated in the Empire line, with high-waisted dresses and coats cut like kimonos. His mastery of fabric design and creation defied belief. Balenciaga is also notable as one of the few couturiers in fashion history who could use their own hands to design, cut, and sew the models which symbolized the height of his artistry.

Hubert de Givenchy opened his first couture house in 1952 and created a sensation with his separates, which could be mixed and matched at will. Most renowned was his Bettina blouse made from shirting, which was named after his top model. Soon, boutiques were opened in Rome, Zurich, and Buenos Aires. A man of immense taste and discrimination, he was, perhaps more than any other designer of the period, an integral part of the world whose understated elegance he helped to define.

Pierre Balmain opened his own salon in 1945. It was in a series of collections named 'Jolie Madame' that he experienced his greatest success, from 1952 onwards. Balmain's vision of the elegantly-dressed woman was particularly Parisian and was typified by the tailored glamour of the "New Look", with its ample bust, narrow waist, and full skirts, by mastery of cut and imaginative assemblies of fabrics in subtle color combinations. His sophisticated clientele was equally at home with luxurious elegance, simple tailoring, and a more natural look. Along with his haute couture work, the talented businessman pioneered a ready-to-wear range called Florilege and also launched a number of highly successful perfumes.

Also notable is the return of Coco Chanel (who detested the "New Look") to the fashion world. Following the closure of her salons in the war years, in 1954, aged over seventy, she staged a comeback and on February 5 she presented a collection which contained a whole range of ideas that would be adopted and copied by women all over the world: her famous little braided suit with gold chains, shiny costume jewelry, silk blouses in colors that matched the suit linings, sleek tweeds, monogrammed buttons, flat black silk bows, boaters, quilted bags on chains, and evening dresses and furs that were marvels of simplicity. Despite being a high fashion designer, American born **Mainbocher** also designed military and civilian service uniforms. In 1952, he redesigned the Women Marines service uniform combining

femininity with functionality. Previous redesigns include uniforms for the WAVES (Women Accepted for Volunteer Emergency Service) in 1942, and uniform designs for the Girl Scouts of America and the American Red Cross in 1948.

Dior's "New Look" (that premiered in 1947) revived the popularity of girdles and the all-in-one corselettes. In the early 1950s, many couture houses used the interest in "foundationwear" to launch their own lines, soon after many lingerie manufacturers began to build their own brands. In 1957, Jane Russell wore the "Cantilever" bra that was scientifically designed by Howard Hughes to maximize a voluptuous look. The invention of Lycra (originally called "Fibre K") in 1959 revolutionized the underwear industry and was quickly incorporated into every aspect of lingerie.

After the war, the American look (which consisted of broad shoulders, floral ties, straight-legged pants, and shirts with long pointed collars, often worn hanging out rather than tucked in) became very popular among men in Europe. Certain London manufacturers ushered in a revival of Edwardian elegance in men's fashion, adopting a tight-fitting retro style that was intended to appeal to traditionalists. This look, originally aimed at the respectable young man about town, was translated into popular fashion as the Teddy Boy style. The Italian look, popularized by Caraceni Brioni, and Cifonelli, was taken up by an entire generation of elegant young lovers, on both sides of the Atlantic. Plaid was very common in 1950s men's fashion, both for shirts and suits, along with the "ducktail" haircut, which was often viewed as a symbol of rebellion and banned in schools.

The designers of Hollywood created a particular type of glamour for the stars of American film, and outfits worn by the likes of Marilyn Monroe, Lauren Bacall, or Grace Kelly were widely copied. Quantitatively speaking, a costume worn by an actress in a Hollywood movie would have a much bigger audience than the photograph of a dress designed by a couturier illustrated in a magazine read by no more than a few thousand people. Without even trying to keep track of all the Paris styles, its costume designers focused on their own version of classicism, which was meant to be timeless, flattering, and photogenic. Using apparently luxurious materials, such as sequins, chiffon, and fur, the clothes were very simply cut, often including some memorable detail, such as a low-cut back to a dress which was only revealed when the actress turned her back from the camera or some particularly stunning accessory. The most influential and respected designers of Hollywood from the 1930s to the 1950s were Edith Head, Orry-Kelly, William Travilla, Jean, Travis Banton, and Gilbert Adrian. Everyday women's clothing during the decade consisted of long coats, hats with small veils, and leather gloves. Knee-length dresses combined with pearl necklaces, which were made instantly popular by First Lady Mamie Eisenhower. Short, permed hair was the standard women's hairstyle of the period.

By the end of the decade mass-manufactured, off-the-peg clothing had

become much more popular than in the past, granting the general public unprecedented access to fashionable styles



1960s

Until the 1960s, Paris was considered to be the center of fashion throughout the world. However, between 1960 and 1969 a radical shake-up occurred in the fundamental structure of fashion. From the 1960s onward, there would never be just one single, prevailing trend or fashion but a great plethora of possibilities, indivisibly linked to all the various influences in other areas of people's lives. Young people, with a power and culture that was all their own, now at an age to speak out, were a force to be reckoned with and had a powerful impact on the fashion industry. For perhaps the first time in history, there was an independent youth fashion that was not based on the conventions of an older age group. In the 1960s fashion became just as much a statement of personal freedom. In stark contrast to their mature, ultra-feminine mothers, the women of the 1960s adopted a girlish, childlike style, with short skirts and straightened curves, reminiscent of the look of the 1920s. At the start of the decade skirts were knee-length, but steadily became shorter and shorter until the mini-skirt emerged in 1965. By the end of the decade they had shot well above the stocking top, making the transition to tight inevitable.

Many of the radical changes in fashion developed in the streets of London, with such gifted designers as Mary Quant (known for launching the mini skirt) and Barbara Hulanicki (the founder of the legendary boutique Biba). Paris also had its share of new and revolutionary designers, including Pierre

Cardin (known for his visionary and skillfully-cut designs), Andre Courreges (known for his futuristic outfits and for launching the mini skirt along with Mary Quant), Yves Laurent (known for his revolutionary yet elegant fashions), and Emanuel Ungaro (known for his imaginative use of color and bold baroque contrasts). In the United States, Rudi Gernreich (known for his avant-garde and futuristic designs) and James Galanos (known for his luxurious read-to-wear) were also reaching a young audience. The main outlets for these new young fashion designers were small boutiques, selling outfits that were not exactly 'one-offs', but were made in small quantities in a limited range of sizes and colors. However, not all designers took well to the new style and mood. In 1965, Coco Chanel mounted a rearguard action against the exposure of the knee and Balenciaga resolutely continued to produce feminine and conservative designs.

The basic shape and style of the time was simple, neat, clean cut, and young. Synthetic fabrics were very widely-used during the 1960s. They took dyes easily and well, giving rise to colors that were both clear and bright, very much mirroring the mood of the period. Hats suffered a great decline and by the end of the decade they were relegated to special occasions only. Lower kitten heels were a pretty substitute to stilettos. Pointed toes gave way to chisel shaped toes in 1961 and to an almond toe in 1963. Flat boots also became popular with very short dresses in 1965 and eventually they rose up the leg and reached the knee.

Two notable and influential designers in the 1960s were Emilio Pucci and Paco Rabanne. Emilio Pucci's sportswear designs and prints inspired by Op art, Psychedelia, and medieval heraldic banners earned him a reputation that extended far beyond the circles of high society. His sleek shift dresses, tunics, and beachwear, created a 'Puccimania' that was all part of a movement to liberate the female form and his designs are today synonymous with the 1960s. Francisco Rabaneda Cuervo (later Paco Rabanne) opened his first couture house in 1966 and, from the start, produced resolutely modern designs. Rather than using conventional dress materials, he created garments from aluminum, Rhodoid, and pieces of scrap metal. His designs, as well as being experimental, were also closely in tune with what modern adventurous young women wanted to wear. Among his innovations are the seamless dress made, after much experiment, by spraying vinyl chloride on to a mold, and the low-budget disposable dress made of paper and nylon thread. Rabanne was also the first fashion designer to use black models, which very nearly resulted in his dismissal from the Chambre Syndicale de la Couture Parisienne. The success of his perfume Calandre helped support the less profitable



areas of his work, while his utopianism assured him a unique position in the conservative world of haute couture.

The principal change in menswear in the 1960s was in the weight of the fabric used. The choice of materials and the method of manufacture produced a suit that, because it was lighter in weight, had a totally different look, with a line that was closer to the natural shape of the body, causing men to look at their figures more critically. The spread of jeans served to accelerate a radical change in the male wardrobe. Young men grew their hair down to their collars and added a touch of color, and even floral motifs, to their shirts. The polo neck never succeeded in replacing the tie, but the adoption of the workman's jacket in rough corduroy, and especially the Mao jacket proved to be more than simply a political statement. A few futuristic rumblings were set off by Pierre Cardin and Andre Courrèges, but the three-piece suit still survived intact.

In the early 1960s there were influential 'partnerships' of celebrities and high-fashion designers, most famously Audrey Hepburn with Givenchy, and Jackie Kennedy with Oleg Cassini. Also, many models had a very profound effect on fashion, most notably Twiggy, Veruschka, Jean Shrimpton. Early in the decade, culottes were in style and the bikini finally came into fashion in 1963. The hippie and psychedelic movements late in the decade also had a strong influence on clothing styles, including bell-bottom jeans (designed by the English tailor Tommy Nutter from his Savoy store), tie-dye and batik fabrics, as well as paisley prints.



1970s

Nicknamed the 'me' decade; 'please yourself' was the catchphrase of the 1970s. Some saw it as the end of good taste. The decade began with a continuation of the hippie look of the late 1960s, with kaftans, Indian scarves, and floral-print tunics. Jeans remained frayed and bell-bottomed, tie dye was still popular, and the fashion for unisex mushroomed. An immense movement claiming civil rights for blacks combined with the influence of soul

music from the USA created nostalgia for Africa and African Culture. A radical chic emerged, influenced by the likes of James Brown, Diana Ross, Angela Davis, and the Black Panthers, in everything from afro hairstyles to platform soles. During the 1970s brands greatly increased their share of the international market. Hems began dropping in 1974 to below the knee, until finally reaching the lower mid calf in 1977 and shoulder lines were dropped.

Perhaps the two most innovative fashion designers in 1970s France were Kenzo Takada and Sonia Rykiel. The undisputed star of Parisian fashion in the 1970s, Kenzo drew his inspiration from all over the world, mixing Western and Oriental folk influences with a fantastic joie de vivre and an instinctive understanding of what his young customers wanted. With his fluid lines, unusual prints, clever accessories, and finery that was hitherto unprecedented in ready-to-wear, he very much turned the fashion world upside down. The queen of figure-hugging knits, in 1974, Sonia Rykiel designed her first pullovers with reversed seams. However, more than that, she created a whole range of clothes that were extremely individual and yet could be worn almost anywhere. The Rykiel style, dominated by fluid knitted garments, dark blacks, rhinestones, long boa-like scarves, and little crocheted hats, conquered the American market, and even to this day Rykiel is considered by many Americans as the true successor of Chanel.

Because of punk London retained a considerable degree of influence over fashion, most significantly in the boutiques of the King's Road, where Vivienne Westwood's boutique, Sex, which opened in 1971, blew with the prevailing wind. This temple of British iconoclasm centered on fetishistic accessories and ranges of clothing in which black rubber and steel studs were the external signs of an underlying sadism. Postmodernist and iconoclastic in essence the punk movement was a direct reaction to the economic situation during the economic depression of the period, the vehicle for a hatred that was more visceral than political. Punk had at its heart a manifesto of creation through disorder. With their ripped t-shirt, Red Indian hairstyles, Doc Martens, bondage trousers, and chains, the punks exported an overall feeling of disgust around the globe.

Another popular British style that was the resolutely unmodern, feminine, countrified style of clothing popularized by Laura Ashley which consisted of long flounced skirts and high-necked blouses in traditional floral prints, worn with crocheted shawls. Laura Ashley started out running a small business in Wales in the mid-1960s and the company continued to expand until the accidental death of its owner in 1985. Laura Ashley was not the only designer to look nostalgically to the past. Fashions based on the 1920s, 30s, 40s, and 50s were popular throughout much of the decade, with Hollywood films like *The Godfather* and *The Great Gatsby* and numerous exhibitions on costume history at the Metropolitan Museum of Art in New York increasing their popularity. In Japan, the boutiques of Tokyo's fashionable Harajuku district sold many reworked versions of traditional British and American looks.

In the United States, the general trend in fashion was towards simplification and longer skirts, although many women reacted negatively to the mid-length, which they felt to be aging. Pants, on the other hand, earned unanimous approval. Jeans profited most from becoming an accepted part of the American fashion scene in the 1970s, their new-found respectability deriving from their inclusion in collections under the heading of sportswear. The new stars of American ready-to-wear adapted the best of what they learned from Europe to the massive American clothing industry. Calvin Klein and Ralph Lauren rose from anonymity more or less simultaneously to tackle the question of designing clothes for the men and women of a new world. Two opposing movements dominated fashion in the U.S.A. during the 1970s. On one hand, there was the tailored, unisex look; on the other hand, a fluid, unstructured style with a strong feeling of 1930s glamour. The most influential American designer of the time, Roy Halston Frowick (known simply as Halston), belonged to the latter category. Acquiring celebrity status on the New York scene, his particular talent was in reconciling the made-to-measure garment for the special occasion with concepts of comfort, naturalness, and relaxation. With his kaftans, shirtwaist, djellabas, ultra-lightweight shift dresses, and tunics worn over shorts and wide-legged pants, he was an icon of the era, and a regular visitor at the VIP room of the Studio 54 after its opening in 1977.

Geoffery Beene, praised for his elegant and sophisticated cuts and his use of black and white, was at his most successful in the radically simplified designs at which he excelled. His smart little dresses and well-cut suits in jersey, flannel, and wool were instrumental in discouraging American women from over-accessorizing. Bill Blass who launched his own range in 1962, developed the habit of traveling all over the United States in order to hear for himself what his customers desired. One of the most popular designers of the time, he was almost too successful in fulfilling his customers wishes. His disciplined style and workmanship was particularly favored by businesswomen and the wives of senior executives. Betsey Johnson started out designing for the boutique Paraphernalia. Using vinyl and metallic fabrics and putting emphasis on wit, imagination, and independence, she brought an unprecedented spirit of irreverence to New York in the 1970s.

In popular fashion the glam rock style of clothing, worn by such rock performers as David Bowie and Mark Bloan, was very influential, particularly in the United Kingdom. The designer Elio Fiorucci had a very similar look. His boutique in Milan sold such things as brightly colored rubber boots, plastic daisy sandals, fake fur, and Pop Art -inspired jackets. During the 1970s a new generation of menswear boutiques sprang up, aiming to change the decor, rituals, and customer base of a traditionally 'difficult' trade. To sell fashionable clothes to a young man at the end of the 1960s was still, in many circles, tantamount to questioning his masculinity. Men's appearance changed more in the 1970s than it had done in a whole century. Many of the

fashion designers who revolutionized the male look owed a lot of their innovations to Pierre Cardin: narrow shoulders, tight-fitting lines, no tie, no interfacing, zip-up boiler suits, waisted jackets or tunics, sometimes no shirt. Work clothes supplied inspiration for a less formal style, encouraging designers to look beyond the traditional suit and, for example, adopt a unisex look or investigate the massive supply of second-hand clothes. Sometimes this kind of male dressing-down, often denounced as 'hippie', gained formal recognition as a deliberate look. At certain other times, as part of a retro movement, designers introduced a revival of 1930s elegance. The unearthing of old military clothing, preferably khaki and from the United States; English-style shoes; Oxford shirts; immaculate T-shirts; tweed jackets with padded shoulders; brightly-colored V-neck sweaters; cashmere-printed scarves draped around the neck all imposed a certain uniformity on the casual beatnik look of the male wardrobe at the end of the 1970s.

Also significant are the developments in Italian fashion that happened during the period. In the course of the 1970s, as a result of its ready-to-wear industry, Milan confirmed its status as second only to Paris as a center of international fashion. The 'alta moda' preferred Rome, the base of the couturiers Valentino, Capucci, and Schon. Capitalizing on the dominant trend of anti-fashion Italy offered a glamor that had nothing to do with the dictates of Parisian haute couture. While profiting from a clearly defined style, Italian fashion was luxurious and easy to wear. The two most influential Italian fashion designers of the time were probably Giorgio Armani and Nino Cerruti. Giorgio Armani produced his first collection for women in 1975. From the outset, the line was dynamic, urban, and understated, androgynous in inspiration. Armani offered a restrained style that greatly appealed to the increasing population of women who now had access to the world of work and occupied progressively more senior positions within it. This was only the beginning of a tremendous career, which came to fruition in 1981 when Emporio Armani was launched. In 1957 Nino Cerruti opened the menswear boutique Hitman in Milan. A man of taste and discernment, in 1976 he presented his first collection for women. Two years later, he launched his first perfume. In linking the career of a successful industrialist with that of a high-quality designer, Cerruti occupied a unique position in Italian ready-to-wear.

During the late 20th century, fashions began to criss-cross international boundaries with rapidity. Popular Western styles were



Late twentieth century

adopted all over the world, and many designers from outside of the West had a profound impact on fashion. Synthetic materials such as Lycra, Spandex, and viscose became widely-used, and fashion, after two decades of looking to the future, once again turned to the past for inspiration.

1980s

The society of the 1980s no longer criticized itself as consumerist, but was, instead, interested in 'the spectacle'. The self-conscious image of the decade was very good for the fashion industry, which had never been quite so *à la mode*. Fashion shows were transfigured into media-saturated spectacles and frequently televised, taking high priority in the social calendar. Appearance was related to performance, which was of supreme importance to a whole generation of young urban professionals, whose desire to look the part related to a craving for power. The way in which men and women associated with the latest styles was no more a matter of passive submission but Disco music rapidly fell out of favor as the decade began, along with its associated clothing styles. By 1982, the last traces of 1970s fashion were gone.

The two French fashion designers who best defined the look of the period were Thierry Mugler and Azzedine Alaïa. Strongly influenced by his early career in the theater, Thierry Mugler produced fashion designs that combined Hollywood retro and futurism, with rounded hips, sharply accentuated shoulders, and a slight hint of the galactic heroine. Mugler's glamorous dresses were a remarkable success, and signified the complete end of the hippy era and its unstructured silhouette. Known for his awe-inspiring combinations, Azzedine Alaïa greatly influenced the silhouette of the woman of the 1980s. The master of all kinds of techniques that had previously been known only to haute couture, he experimented with many new and underused materials, such as Lycra and viscose. The finish, simplicity, and sheer sexiness of Alaïa's look made women of every generation identify with his seductive style, and during the 1980s he achieved a certain glory and was held in high regard by members of his own profession. Also creating designs very typical of the era were Claude Montana, whose imposing, broad-shouldered designs, often made of leather, would not have looked out of place in the futuristic universe of Thierry Mugler, and Christians Lacroix who sent shock waves through the world of haute couture, with his flounced skirts, embroidered corselets, bustles, and polka-dotted crinolines which evoked the rhythms of flamenco.

A number of promising newcomers entered the fashion scene in the 1980s. Angelo Tarlazzi an extraordinary technician, who once worked for Patou, bewitched both the press and his customers with his 'handkerchief' dresses. Made of squares of fabric, they transpired, when you came to put them on, to be far more complicated than at first appeared. Many a Parisian soirée of the

1980s was enlivened by his dresses, all in a fluid and original style, in which cutting and sewing were kept to a minimum. Chantal Thomas the queen of sexy stockings and lace, won a devoted following for her seductive underwear and for evening gowns that looked like nightdresses and vice versa. Guy Paulin was one of the first designers to promote a severe, plain, and uncluttered look. His garments were classical in their proportions and made for comfort and simplicity, with their harmonious lines reinforced by a subtle palette of colors and fine materials. Under his own name, Joseph designed luxurious knitwear along classic lines, creating loose, sexy garments in neutral colors. Carolina Herrera long regarded as one of the most elegant members of the jet set, in 1981 launched a series of collections aimed at women like herself, featuring impeccably cut clothes of high quality and attractive evening dresses.

Japanese designers such as Rei Kawakubo and Yohji Yamamoto offered a look which marked a total break with the prevailing fashion image of the time. Flat shoes, no make-up, reserve, modesty, and secrecy were the hallmarks of this modern look. Eventually, it began to include details from the fashions of the past, as Europe's ancient sites were revisited by these anarchists of fashion, whose influence on shape of clothes, at the end of the 20th-century, became legendary.

In American fashion the seductive, clinging style of Donna Karan and the casual sophistication of Ralph Lauren were very influential. A star of the New York social scene, Donna Karan brought a very personal and feminine approach to the severe, sober-colored, casual look that dominated American ready-to-wear. Setting up her own label in 1984, her designs won instant popularity among active urban women who greatly appreciated the understated luxury of her clothes. In 1971 Ralph Lauren opened a boutique for both men and women in Beverly Hills. His aristocratic style at prices the average American could afford created a sensation. For an elite faced with all kinds of avant-garde fashions, it represented a rallying point, endorsing a classic look that had been adopted for an active life. The number one of American ready-to-wear, Lauren was equally successful with his sportswear and jeans, which allowed him to reach the widest possible range of social classes and age groups.

Central to the success of a new wave of American sportswear was the Perry Ellis label, established in 1978, which used color and natural fibers to great advantage in its elegant variations on the basics. Norma Kamali, with her short skirts made of sweat shirting, leotards, headbands, and leg warmers, made jogging look fashionable. Kamali also created the popular 'rah-rah skirt'. Also notable is the extreme popularity of the Adidas sports label, which achieved an incredible level of street cred in the 1980s, inciting the hip hop group Run DMC to release the single 'My Adidas' in 1986. The legendary shoe designer Manolo Blahnik also rose to fame during the 1980s.

The multiplicity of trends that bloomed during the 80s were curtailed by the

economic recession that set in at the beginning of the 1990s, largely destroying the optimistic mood that is so advantageous to the fashion industry.



1990s

In the 1990s it was no longer the done thing to follow fashion slavishly, a sharp contrast to the highly a la mode 1970s and 1980s. The phobia of being underdressed was finally completely displaced by the fear of overdressing. Fashion in the 1990s united around a new standard, minimalism, and styles of stark simplicity became the vogue. Despite the best efforts of a few designers to keep the flag for pretty dresses flying, by the end of the decade the notion of ostentatious finery had virtually disappeared. As well as the styling of the product, its promotion in the media became crucial to its success and image. The financial pressures of the decade had a devastating effect on the development of new talent and lessened the autonomy enjoyed by more established designers. Fashion at the end of the 20th century tackled themes that fashion had not previously embraced. These themes included rape, disability, religious violence, death, and body modification. There was a dramatic move away from the sexy styles aimed at the glamorous femme fatale of the 1980s, and many designers, taken with a vision of romantic poverty, adopted the style of the poverty-stricken waif, dressed in a stark, perversely sober palette, with a face devoid of make-up. Clothes by ready-to-wear retailers such as The Gap Banana Republic, and Eddie Bauer came to the forefront of fashion, managing to tap into the needs of women who simply wanted comfortable, wearable clothes. Retro clothing inspired by the 1960s and 1970s was popular for much of the 1990s.

The famous Italian fashion house, Gucci was created in 1921, by Guccio Gucci and was originally a firm that sold luxury leather goods. Under Guccio Gucci's children, by the end of the 1960s the label had expanded to include a plethora of products with a distinctly Latin glamour. However, only in the 1990s, when the Gucci heirs gave up control of the company to Invest Corp., who planned to turn the business around, did it truly begin to enjoy the kind of success it enjoys in the present day. Employing an unknown designer, Tom Ford, as design director in 1994, the fashion house was endowed with a great prestige, as Ford triggered a tidal wave with his chic and shocking collections, perfumes for men and women, revamped boutiques, and advertising campaigns. In 1998 Gucci is named "European Company of the year" by European Business Press Federation.] Today it is the second biggest-selling fashion brand worldwide with US\$7 billion worldwide of revenue in 2006 according to Business Week magazine. Most importantly Gucci is the biggest-selling Italian brand in the world.

In the 1990s the designer label Parada became a true creative force in the fashion industry. The Milanese Company was first established in 1923, two years after Gucci, and like Gucci, it was a firm that sold high-quality shoes and leather. It was until the 1980s that Miuccia Parada, the niece of the company's founder, began to produce ready-to-wear fashion, gaining fame for her subtle, streamlined, yet unquestionably luxurious style, that catered for the privileged young woman who prefers understatement to flamboyant extravagance.

In America three of the most influential fashion designers of the time were Michael Kors, Marc Jacobs & Calvin Klein,. Michael Kors set up his own business in 1980. However, it was not until the 1990s that the designer reached the peak of his popularity. His knowledge and consciousness of trends enabled him to produce simple well-cut garments, whose sophistication and elegance appealed to a whole new breed of wealthy American customers drawn to the new vogue for minimalist chic. Marc Jacobs is one of the most notable American designers of the period in that, unlike many American fashion designers in the past, he was not so much the co-ordinator of a mass-produced garment as a designer in the European sense of the word. One of the most promising talents in the fashion industry at the time, the LVMH (Louis Vuitton-Moët Hennessy) group offered him the job of designing a line of ready-to-wear to compliment the de-luxe products of luggage specialist Louis Vuitton in the late 1990s. One of the first fashion designers to anticipate the globalization of world markets, the already well-known designer Calvin Klein started to market his fashions, perfumes, and accessories not only right across the US, but also in Europe and Asia, achieving an unequaled success. A brilliant artistic director, Klein used carefully constructed advertisements containing images tinted with eroticism to promote his sophisticatedly functional mass-produced designs, which won massive popularity among the urban youth of the 1990s.

The group of designers known as the 'Antwerp Six' (so named because all of them were graduates of the Royal Academy of Fine Arts in Antwerp), who first emerged in the 1980s, came to prominence in the 1990s. Three of the most influential of the group were Ann, Dries van Noten, and Walter Van Beirendonck. Ann Demeulemeester, from her first collection in 1991, demonstrated a great deal of confidence and inventiveness. Naturally inclined to understatement, she built her designs on contradictions, introducing contrasting elements into her fluid and streamlined fashions, which appealed to women who dressed, above all, to please themselves. The work of Dries van Noten was founded on a solid mastery of the art of tailoring, to which the young designer added discreet touches of fantasy in a highly personal style. Managing to be both classical and original, his fashions appealed to those who preferred to express their individuality rather than slavishly follow trends. Walter Van Beirendonck, who erupted onto the fashion scene in 1995, produced decidedly futuristic designs under his label W & LT (Wild and Lethal Trash). Deliberately using fabrics developed by the very latest technologies, in violently contrasting colors, he produced clothes that were full of erotic and sadomasochistic references, touched with a caustic adolescent humor. His highly distinctive approach related to a resurgence of anti-fashion, but this time an anti-fashion with nothing in the least ethnic about its origins, instead based on science fiction that provided the inspiration for displays of such high-spirited provocation.

In Italy, Gianni Versace, with his brilliant, sexy, and colorful designs, and Dolce & Gabbana with their super feminine and fantastical style, broke away from the serious and sober-minded fashions that dominated during much of the 1990s. The British designer Vivienne Westwood produced many influential and popular collections in the early 1990s, which included outfits inspired by 18th-century courtesans and the Marquis de sade with rounded hips, corsets, and platform heels. The London-based designer Rifat Ozbek also popular, particularly in New York and Milan. His youthful style, which mixed references to India, Africa, and his native Turkey with clever takes on historical clothing, was reminiscent of hippest nightclubs and the more outrageous street fashions of the time. Rap music was a prominent influence on popular and street fashion during the early and mid-1990s. Followers of hip hop adopted huge baggy jeans, similar to those worn in American prisons, with big patterned shirts and heavy black shoes. The sports label like Nike had great popularity and materials such as lycra and spandex were increasingly used for sportswear. Increasing eco-awareness and animal rights made even top couture houses such as Chanel introduce fake fur and natural fibers into their collections.



Twenty First Century

2000s

In the 2000s, as the future began to seem increasingly bleak, fashion, and indeed the Arts in general, looked to the past for inspiration, arguably more so than in previous decades. Vintage clothing, especially from the 1960s, 1970s, and 1980s (the 1980s idea of clashing, electric colours becoming especially popular in mid-late 2007) became extremely popular and fashion designers often sought to emulate bygone styles in their collections. The early 2000s saw a continuation of the minimalist look of the 1990s in high fashion. Later on, designers began to adopt a more colorful, feminine, excessive, and 'anti-modern' look. Name brands became of particular importance among young people and many celebrities launched their own lines of clothing. Tighter fit clothing and longer hair became mainstream for many men and women.

For many of the own-label designers who emerged in the early years of the 21st century, financial factors became increasingly critical. Many new young talents found they now depended on investors (to whom, in extreme cases, they would even surrender their names) and were always burdened by the risk that their partners, motivated by market realism and the desire for quick returns, would severely restrict their autonomy.

Designers like Roderick andBerny Martinstruck out on their own to places like the Midwest, USA. Their hopes were to bring fashion design back to its artisan roots.

Sum-Up

After reading this unit we able to know that fashion move continuously. Every century has a different theme, texture, color concept and most important style.

Key Words

Arguably	Outrageous
Provocation	Sophistication
Devastating	Undulated

Question for Review

- Q-1. Explain the early 20th century.
- Q-2. What was the fashion during mid 20th century?